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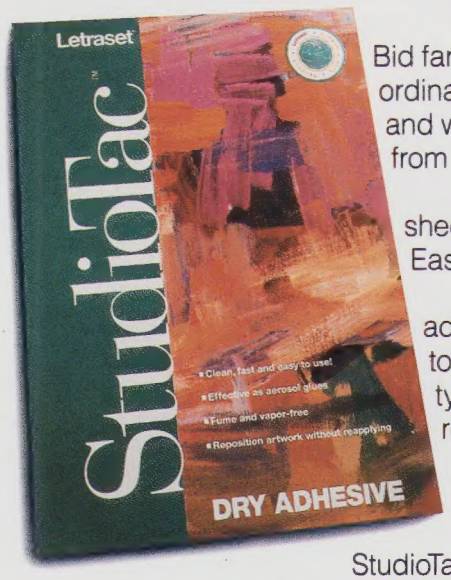

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STEP-BY-STEP graphics®

May/June 1991

A bright new world of options opened for Mike Salisbury (pictured above center) and staff when they combined traditional, video and computerized effects for a series of Gotcha TV ads. Turn to page 40 to learn more. (Cover design by Mike Salisbury Communications. Photo by Anthony Friedkin.)

FEATURES

40 Splash Graphics That Say "GOTCHA"
Wild, sensuous, hot, loaded with texture and color—all apt descriptions of the TV ads Mike Salisbury and staff created for Gotcha using a cost- and time-effective mix of traditional and electronic tools. (By Greg Hofmann/Photos by Tony Friedkin.)

52 Media Alchemy: Oil, Acrylics and Glue
Illustrator Greg Spalenka's techniques are as unorthodox as they are intriguing. See how he combines collage, acrylics, imitation gold leaf and transparent tape to illustrate the cover of a book on Trappist monks. (By Susan Davis.)

62 Merchandising Fashion By Design
The fashion trade has a graphics language all its own. Get on the inside track fast with seasoned "rag-trade" design veteran Jennifer Morla as her firm creates attention-grabbing promo materials for Levi Strauss. (By Amy Jussel/Photos by Kit Morris.)

72 Painted Reliefs for the Printed Page
Canadian Joe Fleming "sculpts" his art before painting it, piecing together scraps of wood and old metal into compelling dimensional shapes. Watch as he creates a tactile illustration for the cover of an annual report. (By Peter Giffen.)

80 Electronic Art Meets Ancient Greece
Tom Hair Marketing Design brings athletes from ancient Greece back to life with the help of the Mac for Dallas' White Rock marathon's promo materials. Also learn how to make the most of a pro bono project. (By Barbara Fernandez.)

88 Crafting Textured Photo Paintings
Reality and illusion meld on film in Wendy Braun's photo-illustration work. See how she combines 3-D objects and 2-D graphics to create an absorbing corporate magazine cover. (By Susan Davis/Photos by Marianne Barcellona.)

96 Letters From Home and Abroad
Designer and calligrapher Susan Skarsgard works with leading calligraphers to create a truly international alphabet. And don't miss the production techniques she uses to coordinate this complex project. (By Daniel S. Cutler.)

104 Realistic Effects With Cut Paper
Sam Allen's commitment to color and line are evident in a cut paper illustration he creates for a California spa poster. This inventive artist shares his secrets for screen printing custom colors and assembly. (By Amy Jussel/Photos by Ron Miller.)

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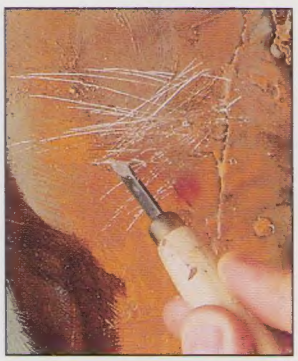

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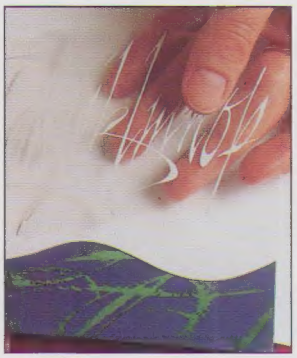

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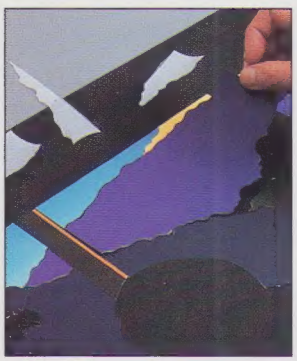

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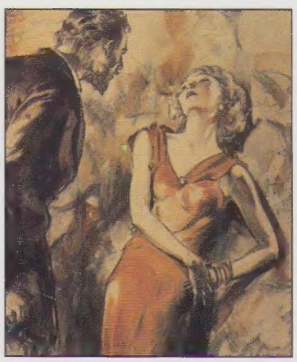

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30 Business Side
"Fighting a Down Market: Strategies for the 90s and Beyond" – Three New York City designers, an attorney, and a photographer's advocate discuss their recession-fighting pricing and business strategies. (By Susan Davis.)

112 ABCs of Type
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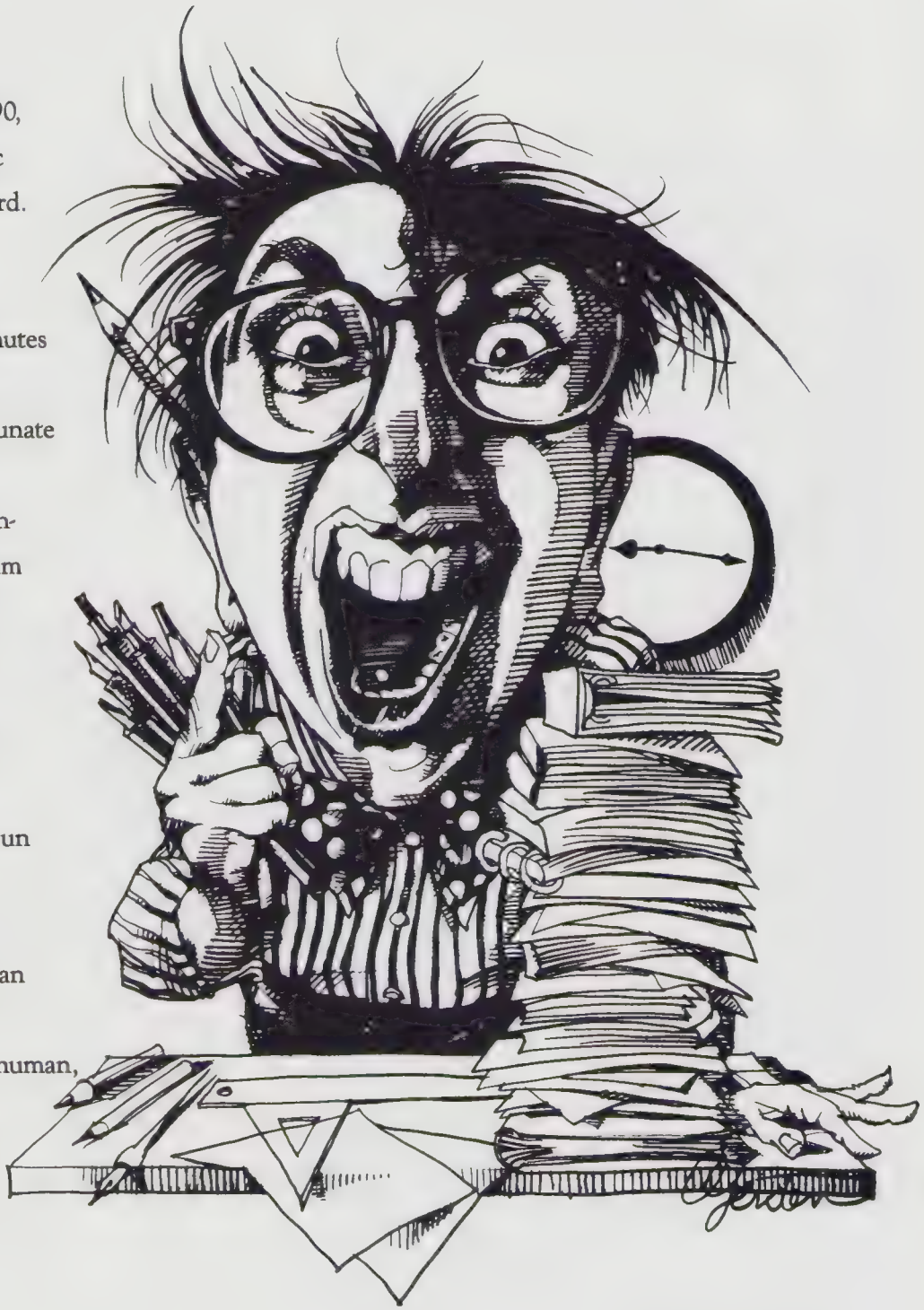

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Seventy-nine percent of you—we learned from our last survey—use a computer in your work in some way. Twenty-one percent of you don't. So does that mean that 79 percent of you call yourselves "electronic designers and illustrators" and 21 percent of you consider yourselves strictly "traditionalists"? We have enough contact with all of you to know that you eschew these kinds of "either/or" labels. On any given day, you may be jumping from board to screen and back again in pursuit of deadlines—and the most effective solutions.

Some of you may be "power users" or just plain "up-and-running"; others are entry level, like our cover designer Mike Salisbury (pg. 40); and still others remain more devoted to the classic methods of the great masters. I'm reminded of the tongue-in-cheek comment designer Louise Fili once made to a large group at GRAFIX, that the most important tool in her studio is her cappuccino maker! While Fili said she doesn't use a computer right now, she supposes she will eventually. Does that make her a "traditional designer" who'll soon be an "electronic designer"?

In essence, your tools and processes are always changing and evolving, but your professional objectives remain the same. So we hope our updated tag line, "The How-To Magazine for Traditional andElectronic Graphics" sends a clear message to all of you, no matter what tools you rely on most right now: That we are dedicated to an integrated-tools approach that helps you gain whatever knowledge and skills you need to get the job done creatively, profitably, on budget, and on time. You won't find us proselytizing with computerspeak, or worse yet, acting as if the time-tested illustration processes with brush, canvas and paint "are no longer valid," as David Niles, associate professor of illustration, Rhode Island School of Design, cautioned in a recent letter. On the other hand, we don't bury our computer coverage in software and hardware reviews, or new product announcements. Our business—and yours—is graphics, not computers. So our role is to help you integrate and temper the new with traditional wisdom—to help you make those career-building transitions from one tool to the next, one skill level to the next, one graphics' discipline to the next.

The spectrum of new tools and techniques is widening at a dizzying pace. But we'll follow our readers' lead. So keep in touch. We learn a lot each time we hear from you.

Nancy Aldrich-Ruenzel

P.S. In answer to numerous requests for contact information on our featured artists, designers, illustrators and organizations, we've started a new department called "Featured in this Issue." See page 141. And another exciting new entry on our Table of Contents is "PressTalk." Let us know what future topics you'd like to see covered in this new column devoted to a kind of thumbs-up, thumbs-down approach to complex prepress and printing technology issues.

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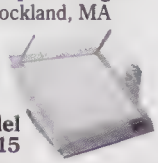
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LETTERS

Miscredited Art

I must report a serious injustice with the crediting of the lead illustration in my article on three-dimensional art that ran in the September-October 1990 issue of *Step-By-Step Graphics*. The art, a magnificent model of an apple/orange/pear, was created for AT&T by Tom Klem (not Tina Chaden) and was shot by David Arky. Mr. Klem is a talented craftsman who has created many of the special effects used in national ads by J&B Scotch, Finlandia vodka and Jello. Sorry, Tom. You do fabulous work.

John Newcomb
Stamford, Conn.

Illustration: Tom Klem/Photo: David Arky

Tom Klem responds:
There is no disputing the fact that Tina Chaden has misrepresented her work in regard to this model. It is my understanding that Ms. Chaden had multiple copies of this image produced to include in her portfolio. She has received a letter from my lawyer insisting she stop misrepresentation and that she acknowledge the fact that I am the sole creator of the model in writing.

I must confess that I was upset to see my model reproduced in [the article]. While I realize you were not guilty of any malice, I found it ironic the model was used to illustrate an article on 3-D illustrators—and in a piece where [a 3-D] illustrator knocks modelmakers. As a modelmaker who has been in the business 16 years, I just want to state that many artists are represented in our ranks as well. I, too, am an artist, and my work has been reviewed in the *New York Times* on several occasions. Many artists have to find a way to make a living. Some become art directors, some become modelmakers and some become illustrators.

Tom Klem
New York, N.Y.

Editors' Note: Several trade associations have been formed to assist modelmakers and 3-D illustrators with their careers. For more information on the yet-to-be-named modelmakers' group, write to Tom Klem, 85 Leonard St., New York, NY 10013. For more on 3-D illustration associations, write to Dimensional Illustrators Inc., 362 Second Street Pike, Southampton, PA 18966; or Margaret Cusack, 124 Hunt St., Brooklyn, NY 11217. ■

PANTONE® Black Colors and Effects

The PANTONE Black Colors and Effects book features an extensive palette of toned blacks reproduced in a wide range of applications and design effects. It offers simple to sophisticated design solutions for economical one- and two-color printing.

PANTONE Black Colors and Effects:

- Combines standards for 12 toned blacks with stimulating ideas for reproducing each color
- Shows each black color in applications and effects including:
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  - Line screens
  - Halftones
  - Special tints/screens
  - Duotones (with blacks, grays and metallic colors)
  - Varnish effects
- Provides a full spectrum of black colors on coated and uncoated stock
- Produced in a ring-bound binder and features solid color tear-out chips on easily replaceable pages
- Includes precise printing ink formulas for each PANTONE Color to eliminate trial and error matching

When the job calls for black, there's no need to compromise on creativity or color choice. Just reach for this unique reference book.

PANTONE Process Color System

PANTONE is the standard for matched colors in the graphic arts industry. With the introduction of the new PANTONE Process Color System, Pantone now brings a similar standard to the specification of process colors.

PANTONE Process Color System:

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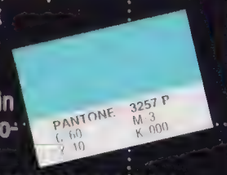
- Organizes the spectrum of process colors in a logical, easy-to-use display



- Defines the standards for reproducing and controlling process colors
- Identifies all screen percentages used for CMYK combinations to ensure reproduction control
- Uses readily available screen tints to ensure easy assembly
- Offers compatibility with current desktop technology
- Fan-out Guide to help locate, compare and overlap colors
- Two ring-bound Selectors with tear-out chips on easily replaceable pages

When working in four-color process, the fan-out Guide and ring-bound Selectors are essential tools of the trade.

PANTONE Metallic Integrated Process Color Selector

This unique reference manual provides a comprehensive set of standards for integrating PANTONE Metallic Gold and PANTONE Metallic Silver inks into process printed images. The Selector is the definitive reference manual for metallic integrated process printing (MIPP®) and offers new opportunities to create dramatic, eye-catching printed materials. It features over 7,200 metallic color standards printed on coated paper.

PANTONE Library of Color

All of these reference materials are components of the PANTONE Library of Color. With this Library, the designer can choose from a broad range of colors and effects...all of which can be easily and accurately reproduced by the printer working in conjunction with a Pantone-licensed ink manufacturer.

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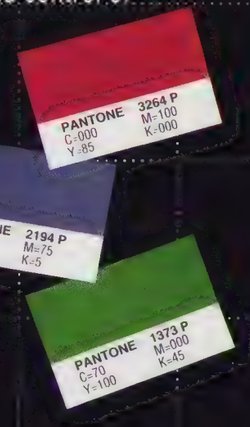
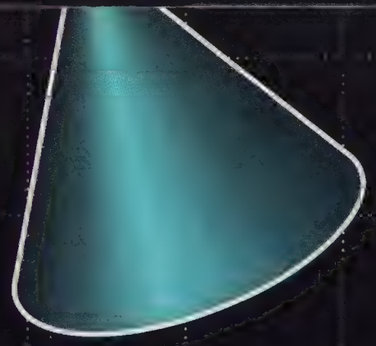
New Design Tools from Pantone.

With Pantone's latest reference materials, you have more choices and more options for creativity in all kinds of design situations. These design tools allow you to look at familiar techniques in new ways— and to generate fresh approaches to the use and control of toned blacks, as well as process colors.



Pantone sets the Standards from Black to Process Color...



PANTONE Colors with their Process Simulations

There's nothing like a side-by-side comparison of a solid PANTONE Color and its best process version to help decide the best way to deal with a process match. By using these guides, you can confirm that your color selection is appropriate or review other solid/simulation combinations to identify a different one. Available in both fan deck and chip formats.

PANTONE Pastel Colors

To provide more creative color choices, Pantone has developed a range of pastel colors. These new colors cover the complete spectrum and provide a subtle touch for backgrounds, as well as solid shapes for main elements. Available in both fan deck and chip formats.

PANTONE Metallic Colors

To add a fresh look to your design ideas, consider specifying with a PANTONE Metallic Color. The soft, shimmering appearance of a metallic is a useful design device in many situations. The colors cover the complete spectrum to ensure hues are available for a wide range of design styles. Available in both fan deck and chip formats.

Designed and Produced by: Fiorentino Leibe Associates

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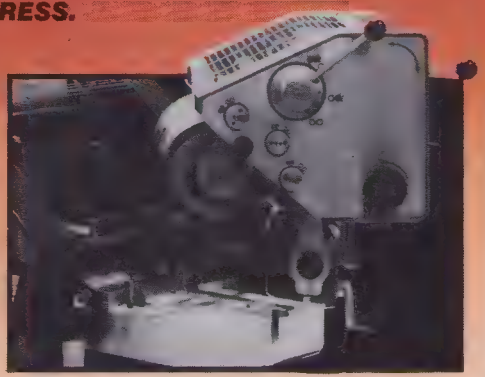
Make more money on better jobs. Call us toll-free or ask your A.B. Dick rep about the *authentic* Townsend T-51.



A T-51 model is available for virtually every small offset press, including the A.B. Dick 9800 Series and 8800 Series.

T-51

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Circle 6 on Information Card

1040 U.S. Individual Income Tax Return 1990

Your social security number

Spouse's social security number

For Privacy Act and Paperwork Reduction Act Notice, see Instructions.

Note:

Label

(See instructions on page 9.)

Use IRS label. Otherwise, please print or type.

LABEL HERE

Presidential Election Campaign (See page 9.)

Filing Status

Check only one box.

1
2
3
4
5

Exemptions

(See instructions on page 10.)

If more than 6 dependents, see instructions on page 11.

6a Yourself

b Spouse

c Dependents:

d

e

No. of boxes checked on 6a and 6b

No. of your children on 6c who:

- lived with you
- didn't live with you due to divorce or separation (see page 11)

No. of other dependents on 6c

Add numbers entered on lines above ▶

Income

Attach Copy B of your Forms W-2, W-2G, and W-2P here.

If you do not have a W-2, see page 8.

Attach check or money order on top of any Forms W-2, W-2G, or W-2P.

7
8a Taxable
b Tax-exempt
9
10
11
12
13
14
15
16a Total IRA distributions
17a Total pensions and annuities
18
19
20
21a Social security benefits
22
23

Adjustments to Income

(See instructions on page 17.)

24a
b
25
26
27
28
29
30

Adjusted Gross Income

31

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Paper has the power to change things. And at Mohawk, you'll find one of America's most interesting and diverse lines. From fine text & cover, coated, and imported specialty stocks, to recycled papers made from the highest proportions of postconsumer waste.

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Circle 9 on Information Card

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Raul Fernandes
Brainwave ThoughtProducts

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When you turn the key on your *PIERRE*, you are immediately productive because it is a truly complete design enviroment. From the 132-key keyboard to the long persistance monitor, every piece of hardware is of the highest quality and perfectly matched to the needs of the software. The bundled software includes high-powered packages from such industry leaders as AT&T Graphics Software Labs and TrueVision, enhanced by custom templates and tools we've developed over two years of production experience. Designed for artists, not computer technicians, the software is easy to use and responsive to the creative mind.

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These projects and this ad were created entirely with the Pierre in our Hollywood Production Studio.

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Circle 10 on Information Card

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to create something new

is to go all the way back

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Rustic, uncoated and remarkably ink-friendly.

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Genesis vellum in 80-pound cover, 80- and 100-pound texts

Genesis smooth-finish in a snappy 28-pound writing sheet.

The look is primitive, the price affordable.

Genesis . . . the elemental new paper

from Cross Pointe.

To learn more about Genesis

please call your nearest

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Genesis Tallow, 100 lb. Text

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Graphic Artists Guild
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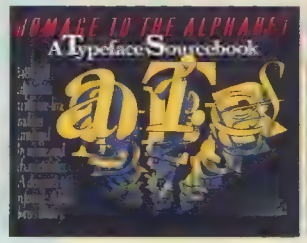

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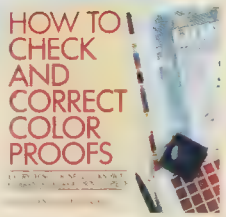

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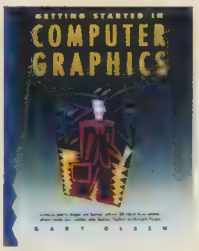
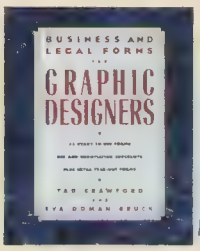


#30199-81 $27.95
1/2 Pr: $13.98



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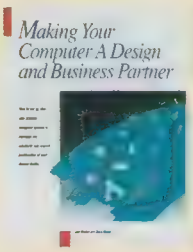

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Circle 11 on Information Card

CAREER TIPS

Helpful hints covering a variety of professional issues.

BREWING YOUR OWN SELF PROMO

Instead of a traditional studio open house or an annual party to thank clients, suppliers and friends, Dean Johnson Design, an Indianapolis-based firm, brewed up an unusual idea for its most recent bash—turning their studio into a tavern christened Crony's.

Their invitation was a simple folded note printed on Speckletone paper that carried this teaser: "Only once a year does a bar like this open. Just one thing. A bar like this is only open once a year." Inside the unpretentious note, the studio owners, Scott Johnson and Bruce Dean, attached a pre-printed coaster they designed for use at the party. The design included a halftone from the studio's logo, two figures from the 1940s, the name of the bar and the tag line. The coasters were printed in Canada at the affordable cost of approximately $325 for the minimum order of 3,000.

Pizza, beer and wine for the party were supplied by a local pizzeria as a tradeout for design work. A large sign with the name of the bar was a surprise gift from a typehouse. Staff members wore bartender's shirts with the Crony's logo, and the firm also gave away T-shirts imprinted with the firm's logo.

The party was so popular that the designers decided to carry the theme further. As a Christmas present, they redesigned the logo into a beer bottle label and brewed several hundred bottles of their own beer. After affixing the labels, they packed single bottles into packages and delivered them to selected clients and suppliers. Total cost for the two promotions, not including design time, was approximately $750 to $1,000—a minimal investment for the good will and good times generated.

SETTING CONSISTENT PRO BONO CRITERIA

Have numerous requests for pro bono work become a concern for your firm? If so, you may want to formalize the procedure, a tactic that Griffin Communications, a Bakersfield, Calif.-based design firm, initiated more than one year ago with much success.

The firm created an informational sheet and a simple application form (shown at right) which it sends to community service organizations that request a design contribution. The firm has set up a Jan. 31 deadline for all requests. The staff then reviews the applications and selects four projects, one for each quarter of the year. The basic criteria for selection, which applicants must agree to, include: freedom of design, adequate time to complete the project, assurance that the project will be printed, and that it be a rewarding experience for the staff.

GRIFFIN
COMMUNICATIONS

APPLICATION FOR
COMMUNITY SERVICE PROJECT

We enjoy our association with community organizations and believe in contributing to the betterment of our community through donation of our design, communications and public relations services. *Please note criteria for selection as described in the attached sheet — freedom of design, adequate time period and assurance that the project will be printed or published.*

Name _____ Date _____

Name of organization _____

Address _____

Phone _____

Type of project:
[ ] Logo design
[ ] Brochure design
[ ] Invitation design
[ ] Ad design
[ ] Other _____

Describe what this project will be used for

_____

_____

_____

Will this project be printed? Please describe. _____

Will it run as an ad? _____ In what publication(s)? _____

Do you have a deadline for this project? If so, please note: _____

Please include any additional information that might have bearing on this project: *(Add additional sheets if necessary.)*

_____

_____

930 TRUXTUN AVENUE BAKERSFIELD CALIFORNIA 93301 805-323-5289

Pat Griffin, who heads up the firm, says from 15 formal requests received this year, the firm chose two annual reports, one for the Girl Scouts, the other for a food bank, a logo and brochure for the local symphony, and creative and production direction, including storyboards, for a television commercial for the Alliance on Family Violence.

"We get an overwhelming amount of requests for donated work and sometimes it is hard to say no, especially if it is a worthwhile cause. Pretty soon half your time is spent on donated work," explains Griffin. "We also have found that if organizations have to apply for something, they attach more value to it when they receive it."

The procedure also allows Griffin Communications to evaluate the requests and choose projects based on interest level. "It all comes down to the causes we think are worth doing, those that we feel good about," says Griffin. But there are other added benefits that include the exposure the firm may gain and choice of work that can expand the skills of staff members. For example, the firm selected a television commercial as a pro bono project this year because it is just beginning to work on some multi-media projects and felt it could be a learning experience.

Griffin estimates that the designers spend between five and ten percent of their time on pro bono projects, which she feels is well worth the effort. "I think it probably does more for us in promoting our name in the community—if we are allowed to do quality projects—than if we spent the same amount of time on an advertising or direct mail campaign for our firm. It also makes everyone feel good about supporting worthwhile causes," says Griffin.

PIGGYBACK YOUR PROMOTIONS

Several regional Society of Illustrators' groups have found success in promoting members' work through multi-image posters which are sent to agencies, corporations, designers, publishers and other groups who buy the work of illustrators.

Both the Houston and the San Francisco Society of Illustrators report that some

members have been given work as a direct result of their posters. And since costs are split among members represented on the poster—in these cases, 26 members for each poster—many illustrators find it is more economical than other group promotions or being represented in area source books.

Michele Manning, president of the 100-member Bay Area group, says that they have dropped their expensive members' source book in favor of a poster in which 26 members illustrated letters of the alphabet. Names were drawn from a hat, and 51 members were contacted before the slots were filled. Each artist paid $165 and received 100 posters from the 5,000 that were printed. Calls received by the society are followed up with a set of promotional sheets provided by individual illustrators. It has been so effective that the poster is definitely on next year's agenda.

The 10-year-old Houston Society of Illustrators employed a first-come, first-serve basis, says president Bridget Mongeon. While only 26 images are shown, all 140 members' names and phone numbers appear on the poster. At this writing the Houston group was preparing its second annual poster. Members of the Houston group pay $150 to be represented. Again, posters are sent to all area art buyers. In both cases, the societies picked up the mailing costs.

"I think it has been fairly effective for some; other people said they would participate again, but did not receive any work as a result," explains Mongeon. "One thing we did discover is that some of the agencies folded up the poster and put it in their files. So this year in addition to the poster we are instituting a society directory where illustrators can buy ad space. We hope to include not only members' names and phone numbers but listings of mediums and styles that people work in."

The Houston society also has a traveling portfolio of printed samples of members' work. "It is the best thing we have ever done to get work for our members," notes Mongeon. "Anyone who joins the society can place sample tearsheets of their work in the portfolio at no cost. Information about the portfolio is sent to area art buyers. They call, we ship out the portfolio at our cost, and they pay to send it back. Right now it is booked two weeks in advance."

The Houston group also publishes a four-color, four-page newsletter, and it has put together an educational slide program for high schools (which it hopes to produce on video tape) that shows members' art and discusses the nature of the illustrators' work. Also in the works is a presentation for college art students on entering juried shows.

HOW MUCH DOES HE MAKE? HOW MUCH DOES SHE MAKE?

Most design professionals earn an average yearly salary of less than $50,000, with women earning less than men in all categories of design employment, according to a recent salary survey conducted by the American Institute of Graphic Arts (AIGA).

Owners of large firms (more than 30 people) fared best with an average base salary of $122,600 and an average total compensation of $158,600. Self-employed, sole practitioners earned $46,900 in base salary and $47,500 in total compensation on average. And the average income for freelancers was $37,400. For salaried employees average earnings ranged from $21,900 for junior designers to $54,000 for creative directors.

More than one-third of women designers earn less than $30,000, compared to 19 percent of the men surveyed. And only 17 percent of women earn more than $50,000. The survey reports that this is due in part to the fact that women designers, who now represent a majority (52 percent) of the design workforce, are slightly younger and have fewer years of experience overall than men in the field.

COLORED PENCIL ARTISTS UNITE!

For designers and illustrators who use colored pencil and have felt isolated in their choice of medium, you no longer need to feel alone. Colored pencil artists have established an organization called the Colored Pencil Society of America (CPSA) to promote the stature and acceptance of the medium. CPSA, whose president is illustrator Bill Nelson (his work was featured in *Step-By-Step Graphics*' Premier Issue) was formed in July, 1990, and now has more than 300 members. Dues are $25 annually, and members receive three newsletters, a roster, and invitation to all CPSA activities and exhibitions. The society is now in the planning stages for its first annual juried exhibition. For more information contact Cindy Hopkins, 3444 Orchard St., Weirton, WV 26062; (304) 797-7385.

NON-RECYCLABLE MUGS GOOD FOR THE ENVIRONMENT

If your environmentally-aware clients or superiors are open to ideas on how to save landfill space, you may want to follow the lead of Mohawk Paper Co. and suggest that they give all employees a mug (that you design, of course!) to eliminate the use of paper, styrofoam and plastic cups. Mohawk hired the St. Louis-based design firm Hawthorne/Wolf and illustrator Chris Gall, who created a handsome graphic with a

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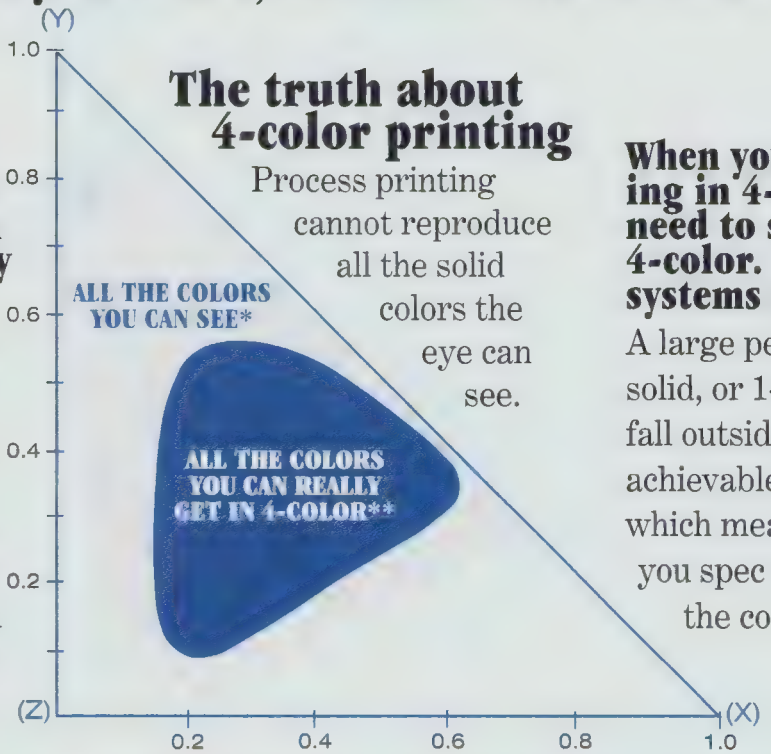

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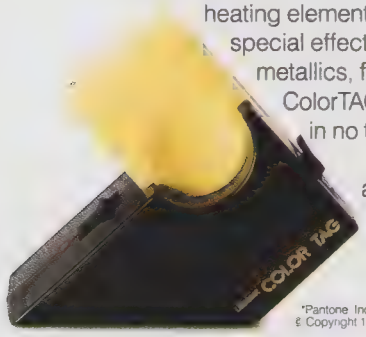

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ART

VHIMSIES

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SBSG-5/6/91

Fighting a Down Market: Strategies for the 90s and Beyond

Three New York City designers, an attorney and a photographer's advocate discuss recession-fighting business and pricing strategies.

By Susan Davis

Having a rough time staying afloat? You're not alone. More and more designers report they're treading water just trying to survive the current ebb in the financial marketplace.

And while the effects may not be dramatic for your own firm right now, preventive business practices can help allay potential catastrophes—as well as provide you with a healthier bottom-line.

William Drenttel, president of the five-year-old, New York City-based Drenttel Doyle Partners, which does a variety of graphic and product design, notes that while his firm has not been significantly affected by the recession, "clients are cancelling projects and other clients are hesitant to start them."

John Waters, president of the 12-year-old graphic design firm specializing in corporate graphics, Waters Design Associates, Inc., also in New York City, concurs. "We have more outstanding proposals now than we've had in years," he admits. "Clients have called us in and asked us to put some numbers together and make a proposal, which we've done. Then they say OK, this is great, but we're not sure we're going to go ahead yet. It's a question of timing. They're not sure now is the time to start projects. So much of that is tied in with not just the economy, but the [now-concluded] war."

Waters also notes that some of his firm's clients have cut their budgets. "We're doing an annual report this year that's not really a report," he stated. "It's basically going to be a 10K with a two-page wraparound and a cover, so our fee is going to be substantially less because we're not doing a major book for the client. Since we have an established relationship with them, we have to go along with it. But it's out of our control."

Gaining control is every designer's goal, especially in a down market. Fortunately, there are measures designers can take that will help ensure they stay in business. For instance, it's even more incumbent in a down market for designers to sign contracts or letters of agreement to ensure they are adequately paid on an equitable schedule.

But aside from ensuring payment, designers may want to re-evaluate methods for pricing their work, such as billing according to what a job is worth to the client, rather than on a strictly hourly basis. Working on retainer—which guarantees that a check arrives at the first of each month for the duration of a project—is another option that is gaining popularity.

THE IMPORTANCE OF CONTRACTS

Nowadays, it's no longer enough to clinch a deal with a handshake. Increasingly, designers find they need to write down the terms under which they agree to work.

"I'll give you an example of why it's vitally important to sign a contract," says Waters. "We had a new client last year, a very large corporation we hadn't worked with before. We didn't insist they sign a contract because they were a large client and we thought there would be no problem. But it's been over six months and we still haven't gotten paid." In fact, Waters admits that although the design work was proceeding smoothly, he had to stop work on the project until his firm was paid.

For this reason some firms have a policy of not starting work with a new client until the contract has been signed and returned. Vignelli Associates, a 19-year-old, multidiscipline design business, and Vignelli Designs, which does product and furniture design, have such a policy. "As a matter of fact, in this market, I think it might be more dangerous to work with large corporations," states Lella Vignelli, who reviews and approves all proposals and estimates for the firms, "because if you don't sign a contract and the person you've been dealing with is fired, what are you left with?"

But a signed contract does not necessarily ensure payment either. "We signed with someone at Citibank who got transferred to Saudi Arabia," stated Drenttel. "He was the only person I met on the project, and we had a lot of trouble getting paid."

While Drenttel advises signing contracts in any market, he notes that contract terms are reflecting the downturn in the economy. "Clients are getting a lot tougher about payment terms, and they're starting to demand backup, including substantiation of expenses." He recommends that designers should pay more attention to payment terms. "Make sure they are clear and enforceable with penalties or work stoppage."

Contracts protect both parties, adds Dick Weisgrau, the executive director of the

Editor's Note: This article is based on a panel discussion titled "Pricing: Designing for Dollars," which was sponsored by the New York City chapter of the American Institute of Graphic Arts on October 25, 1990. Follow-up interviews with Drenttel and Waters were conducted in February 1991.

Illustrated by Quang Ho

"In a tough economy and in today's legal environment, I'm more concerned about an indemnification clause than I am about payment terms. I'm worried about worst-case scenarios."

William Drenttel

Drenttel Doyle Partners

American Society of Magazine Photographers, who has advocated them ever since he was burned years ago. He had been working with an art director on the basis of a handshake when the man suddenly dropped dead; Weisgrau's bill was unpaid and he had no record of their agreement. When the art director's successor refused to pay his original bill, Weisgrau had to seriously compromise his fee.

Besides, notes Weisgrau, "I'm always wary of an individual who isn't willing to commit. The way people have shown their willingness to honor their word has been to put their seal on things almost from the beginning of time. When someone is not willing to commit their name to an agreement they make, I always ask: Do I want to do business with this person?"

Though Drenttel insists that he still likes the option of sealing a business venture with a handshake, 80 to 90 percent of his business does involve contracts. However, he proposes that confirming a business conversation with a letter of agreement may soften the formality of a contract. Vignelli agrees. "There's a lot of overlap. Some contracts are really letters of agreement."

But if a particular situation doesn't seem to lend itself to either a contract or a letter of agreement, Weisgrau suggests designers take a tip from photographers who often send out an estimate for the client's signature. That, he points out, constitutes an offer and an acceptance, which form the legal basis for a contract. "But no one thinks legal because no one says it's a contract." Of course, offers Drenttel, a signed purchase order fulfills much the same purpose.

Always know what you are selling from the beginning, advises attorney Andrew Jonas Sanders, who works with the American Society of Composers, Authors and Publishers and who specializes in representing graphic designers in legal cases. "By the time I see design clients, it's only because an understanding has not been made clear at the outset. It's only after the deal is done, the design is a hit and there's a lot of money involved that designers go back to the original agreement or, worse, they don't have an agreement," he says.

But designers are compelled to seek the legal protection contracts offer for other reasons, among them to spell out what the designer will not do. "For example," relates Vignelli, "we are not responsible for copy, content, proofreading, that sort of thing. That is extremely important because sometimes a whole job has to be reprinted because there is a typo and we don't want to be responsible for that."

Drenttel takes that a step further. "In a tough economy and today's legal environment, I'm more concerned about an indemnification clause than I am about payment terms. I'm worried about worst-case scenarios." He explained, "What if the client does something with our work that is beyond our control and somebody sues him for $1 million? I don't want them to be able to take my business or my home away. Designers need to look into such things."

DOLLARS-AND-SENSE PRICING

Pricing design work is always tricky, but it's become even more so in a stagnant market when designers are scrambling for work. "It's crazy in this market," admits Waters. "There are clients who seem to be looking for better prices, lower prices, mostly because their own budgets have been cut, and there are clients who are looking for work for practically nothing.

"Design firms and individual designers have to decide what they are going to do. You can only reduce your fees by so much and you get yourself in trouble. There are certain projects and certain clients you have to walk away from because it doesn't pay to work with them. On the other hand, if a firm is hungry enough, they're going to do what they have to do to get some business in."

Drenttel's solution for pricing in a down market was to begin forecasting—to plot out long-term projects to see when there will be light periods and then take on other kinds of projects to fill them in. "There's a lot of flexibility in a down market because if you have a slow month you know you can take on short-term projects," he advises. "Design firms have flexibility in a way that I've seen in few other businesses." Besides, not only does a mix of work create a more stable financial footing, but it also lifts morale in the office, he adds.

However, Drenttel feels that designers are generally afraid of pricing no matter what the financial climate is like. "It's treated like a dark secret," he says "Why not talk to other designers you trust who have firms like yours. I've found it rather interesting to call the competition and ask them for help. You find you don't actually compete very often. Most of the time they wish they would have called you. There are no rules or right answers about pricing. It's a question of how to think about it."

Pricing is routinely based on an hourly rate, calculated to include both the studio's

overhead and the amount of profit the designer desires. That is then billed in phases tied to the creative and implementation stages of the given project. "I have to cover my hours to know what I've got to make to stay in business," states Waters. "Then I add a value for my work beyond that."

Few would disagree with the procedure of adding an additional sum to the final fee. Affirms Vignelli: "We made a calculation in our office, and if we bill just on an hourly basis we don't cover ourselves at the end. That's where you lose money." Noting that the partners in her firm often spend time on public relations, lecturing and pro bono projects that are not billable, she can justify adding on a fee: "You have to be paid for your experience in another way because the hourly rate that the market can bear doesn't cover your salary and you cannot bill 2,000 hours a day."

Like other creative professionals, graphic designers should be adamant about "selling creativity, originality, capability, capacity and expertise," says Weisgrau. "I don't think it's good to create a mindset where clients think they are purchasing time or tangible property like a mechanical. When they have that mindset, they have ways to pick you apart."

Instead, Vignelli tries to determine what the job is worth to the client. "When you do a graphic program or a corporate image, for instance, the work—especially the creative aspect—is basically the same for a small or a large company," she states. "But for a large company, the budget is much bigger and your work is worth more, so you can ask for a larger sum than you could with a small company. Generally we determine the initial fee by evaluating the client."

So before designers set prices, they should answer the question: "What is the value inherent in the product being created?" As part of that thought process, Sanders explains, "You have to decide not only who your client is and what the project is worth to him or her, but you have to decide for yourself in assessing the project what it's going to be used for and what is the extended life of the project that you are doing. If you're designing a brochure, that is one thing, but if you're designing a corporate identity that is going to be used for the next 20 or 30 years, that's a whole other ballgame."

To illustrate that pricing should be based on determining the value of the job to the client, Weisgrau compares two situations. One involved selling a photograph to American Express for a brochure with a print run of 2½ million, while the other was a photo of a valve used only in submarines, which was used in a manufacturer's brochure with a print-run of 100 and worldwide distribution of 60. While it might seem that the larger print-run would determine the value, in fact, the American Express brochure will only reach two or three percent of its market, while the valve brochure will reach 100 percent of its market.

Notes Weisgrau, "I can more easily sell the photo of the valve for $5,000 to $6,000 because the value of the photo to that particular client is immeasurable. That's why you have to consider the value of the property you are providing to the client before you arrange the fee."

While many designers new to working on computers admit they are now confused about how to price their work, Waters' office, which was the first graphic design firm in New York City to work on computers, has not changed its pricing procedure. Asserts Water, "We don't price our design services any differently than we did before we had computers. The only real change in pricing from a designer's point of view is when you start selling type." Though some designers may not want to set type for clients, Waters has found that there's an easy flow from design to type to client. "We can see a little more profit out of that, and clients get somewhat reduced production costs."

One pricing situation that most designers are wary of is when clients insist on being quoted a final, all-inclusive fee at the beginning. "You have to rely on past experience and hope you don't get burned," observes Vignelli. And others echo that sentiment. "We generally don't give a total budget on a job; it's usually so sky-high the client probably wouldn't buy it. There are too many options in producing a job that you can be burned on," admits Waters.

In urging designers to establish a pricing structure that adequately supports their business, Sanders stressed that designers need "a pricing schedule that will give you satisfaction every step of the way through the job."

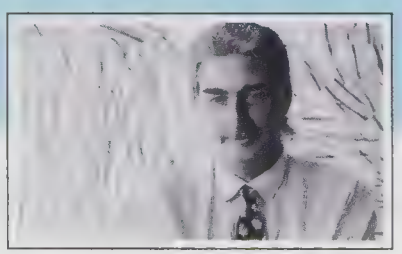
Weisgrau summarized the topic: "Right now, in the economic climate we're in, getting paid is a problem for a lot of people. The only way you're going to be paid is to become a diligent collection agent."

CASH FLOW AND RETAINERS

A method of payment for design services that has definite advantages in times like

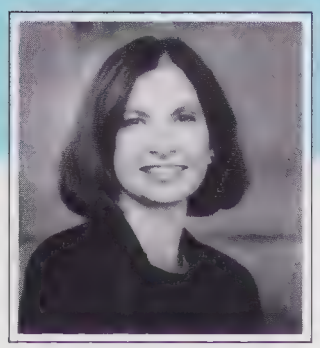
"We don't price our design services any differently than we did before we had computers. The only real change in pricing from a designer's point of view is when you start selling type.'

John Waters
Waters Design Associates



"Having a retainer is a wonderful way to go, but you really have to educate the client. You have to build trust or find a client who is used to working that way. There are not so many clients out there like that."

Lella Vignelli
Vignelli Associates



these is the retainer, a monthly payment of a predetermined amount lasting the length of a project. And it is becoming more and more appealing.

"In a down market any firm is going to be smart to solidify their best relationships," Drenttel asserts. "Being in some kind of longer-term relationship, whatever the contractual vehicle for that, is going to be a stabilizing influence in tough times. It means you're not looking for that amount of work month-in and month-out on a project basis."

In fact, Drenttel's firm has been relying on retainers since its founding more than five years ago. "I think we started that way because I didn't know how graphic design worked, and that's how we did it in advertising," admits Drenttel, who left Saatchi & Saatchi in search of wider graphic horizons. "Large clients don't have a problem with it. They work that way with their law firms and their ad agencies. Most of them find it refreshing because they know they can do a lot of projects and never talk about money again. The last thing they want is to talk; they want someone who will solve their problem."

Not only does Drenttel believe that having a sizable amount of his overhead met before the start of the month has significantly stabilized his business, but he insists it has changed the relationship between designer and client in a direction that most designers want. "The principle is we're in partnership with them and we're getting paid for our thinking, not for the number of mechanicals we produce."

Quick to point out the disadvantages—the work frequently does not flow smoothly—Drenttel notes that the firm does keep a record of how many hours it spends on each client's work. "There are months where we get rather large checks where we don't do a lot of work, and there are months where we don't do so well hourly. The principle of it is that it's our job to manage that," he stated.

There have been times when he has had to complain about hours to a client: "We've had to say, 'Hey, we spent 92 hours last month on X, but nothing has happened. This is not the way to use our time.'"

While none of the other designers had experience with retainers, Waters has been negotiating with a client to switch over from a per-project fee basis to a retainer. The major reason he was pushing for a retainer was to eliminate paperwork. "There are times when we have all kinds of projects going on," he said. "To have to go through all the paperwork of estimating or proving numbers on each one of these items really gets tedious for both parties. We spend too much time talking about it."

In fact, Waters had to drastically renegotiate the proposed retainer at the beginning of the year when the client announced its budgets were being cut. "They almost chopped the retainer in half," relates Waters. "I was very nervous about a retainer at such a reduced rate, but after a number of discussions about the volume of work that was anticipated, we arrived at a fee that we think is satisfactory for both of us. After three months we'll review it; if we're putting in a lot more time or a lot less, then we'll adjust it."

Retainers should work for small and large firms, and with small and large clients as well, but designers will have to educate clients unfamiliar with this method, according to Vignelli. "Having a retainer is a wonderful way to go, but you really have to educate the client. You have to build trust or find a client who is used to working that way. There are not so many clients out there like that," she says.

But maybe that is a new direction for graphic designers to take in the 1990s: To educate clients that if they want consistently good graphic design work, they should be willing to go into business with designers and hire them on a retainer basis.

DRAWING CONCLUSIONS

Designers in a down market may find it necessary to pursue every possible avenue to drum up new work. Yet, at the same time, it's a good practice to stand by established clients, even if revised budgets have forced them to scale down their design work. Long-term planning, or forecasting the length of time needed to complete projects, may help a firm gauge when it's time to take on some short-term jobs to fill in the gaps. Enforceable contracts, with strong protective language, are essential, as well as realistic pricing that takes into account what the particular job is worth to the client.

The worst thing to do in a down market is play Scarlett O'Hara. Don't put off until tomorrow the planning you should be doing today. ■

Susan Davis is a freelance writer who specializes in the graphic arts. She is senior writer for Step-By-Step Graphics.

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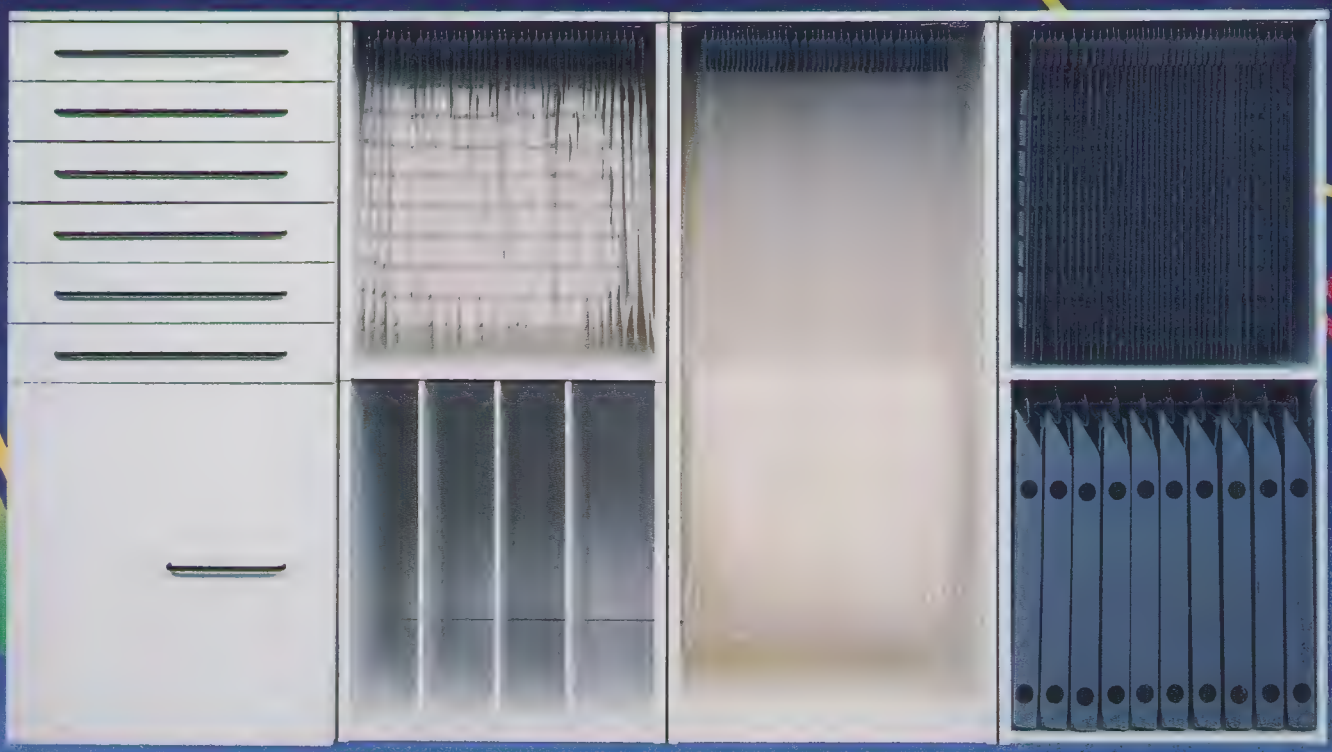

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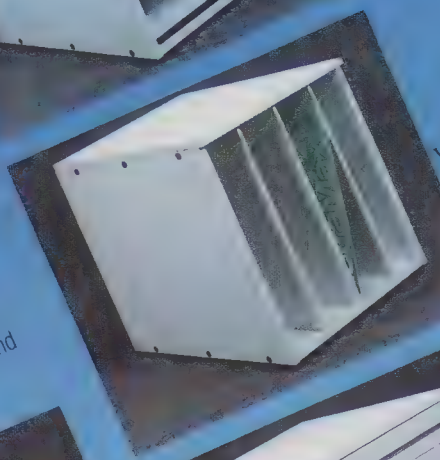

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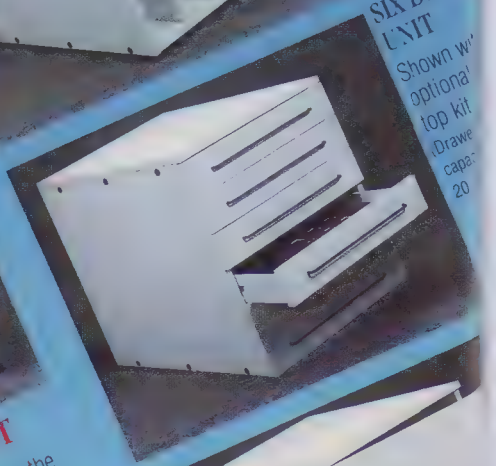

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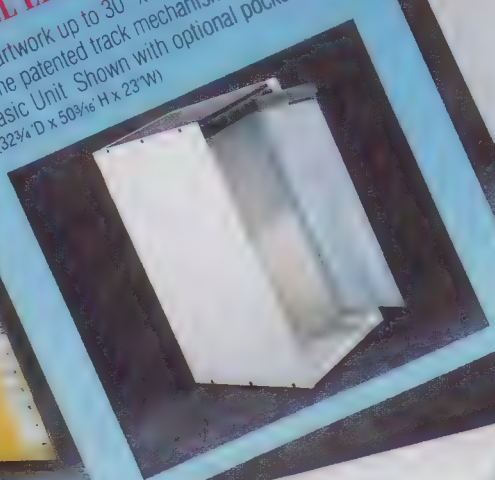

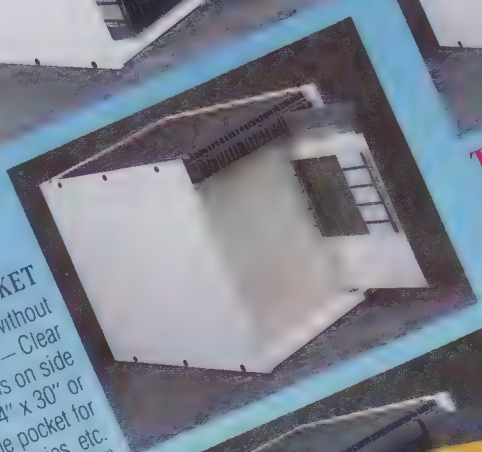

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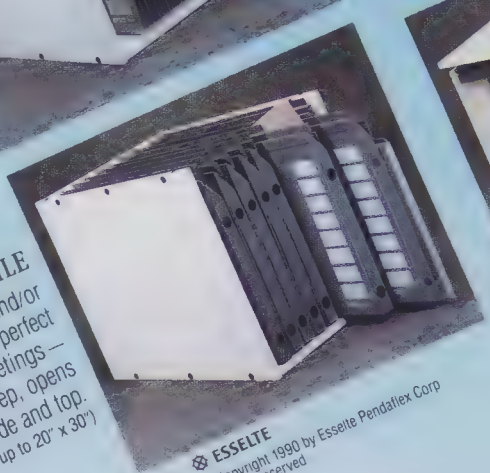

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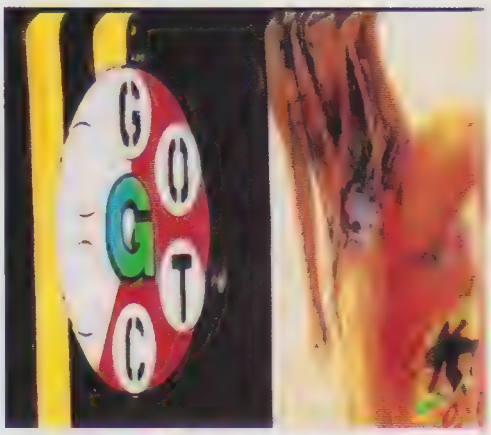
Circle 16 on Information Card

Splash Graphics That Say 'GOTCHA'

Follow Mike Salisbury and staff as they concept, render, animate and edit four MTV spots for Gotcha surfwear using a dizzying variety of traditional and electronic tools.

By Greg Hofmann



Here's the assignment: Create a television ad that will introduce the viewer to a line of beachwear, communicate the surfer mystique, incorporate the bright colors and slash-graphics of your print ads, punch the company name to maximize national brand awareness, stay true to the grass-roots surfers while appealing to a broader audience, and get your spot noticed in the frantic, highly graphic MTV visual environment. You have 30 seconds.

That was the basic design problem given to graphic designer Mike Salisbury when he met with the people at Gotcha surfwear. Salisbury had been designing print ads for Gotcha since the company's inception in a Laguna Beach garage in 1978. Gotcha had grown by leaps and bounds, and the marketing people felt that their print ads had reached a saturation point: The hard core buyers had all been reached. Says Paul Holmes, Gotcha vice president for marketing, "We were finding it more and more difficult to find effective print buys for our young demographic. Where do you go? There aren't that many titles with good circulation that are targeted to our particular audience." The time seemed ripe for

Gotcha to launch a television campaign, to begin the transformation from an underground, specialty store label into a national beachwear company.

A hundred-million-dollar-a-year business is not strictly underground, of course, but the people at Gotcha realized that they were not yet in a position to mount a national campaign on network television. The demographics at MTV, however, were perfect for their market—mostly young males, with 15 being the middle of the age range—and they felt that the highly graphic MTV environment would be a good setting for the graphic style that had already been set by the Gotcha print ads.

A natural contender to do the TV ads, then, was the designer who had been instrumental in creating the look of the print ads. Says Gotcha art director Mike Funk, "We went with Mike [Salisbury] because we'd been working with him for two years in the present contract, and for eight years before that. It was much easier to work with someone who already knew what we were about rather than having to explain it all to

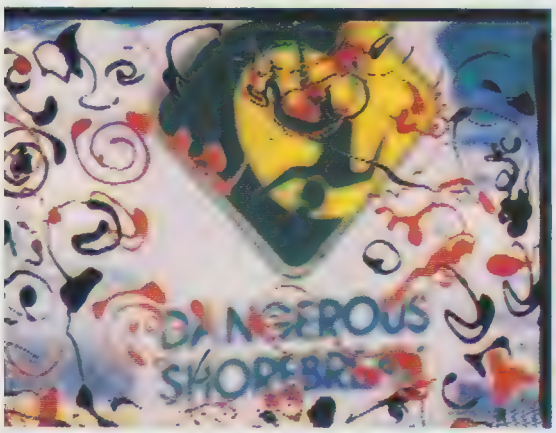
Danger Ad This collection of color video prints from the "Danger" ad (opposite page), just one of the four television spots Salisbury created for Gotcha, included an "academy leader" countdown that spells out the name, combined with a live shot of a model to grab the attention of Gotcha's prime market, the 15-year-old male. The "Danger" sign flashes on and off (see next spread) and color squiggles are imposed over a "live" beach sign. Another graphic device was an actual picture frame, copied on a color copier. In the last frames (on the following spread), the sky has been replaced with a vivid fabric. Another sky key shows a girl walking as the "fabric-sky" undulates. The final logo/tag was electronically zoomed out of a highlight in the girl's eye. Salisbury and Gotcha's staff agreed that these MTV ads should capture the explosive style of their print ads (right).

someone else. We gave Mike a free hand in concepting the ads."

THE RIGHT STUFF

Given the 10 week block of time that Gotcha bought on MTV, Salisbury suggested the company would need four ads, so it would not over-saturate the viewers. A set of four would also help to make the transition from the spring/summer line to the fall/back-to-school fashions. The idea was to create a set of TV ads that were consistent with the print campaign; ads which would maintain the label's authenticity and also be entertaining to an MTV audience. They would also have to create strong brand name recognition among people who were not yet aware of the label.

Paul Holmes explains. "We wanted an approach that was consistent with what we had been doing in print–graphically interesting, fast-paced, hard-hitting–which would not alienate our grass-roots audience. It was very important to us to maintain a sense of authenticity. We were working with Mike on the print advertising, and there didn't seem to be any logical reason to interrupt that flow of creativity. We told him about our decision to move into MTV, and he said, 'Great, let's do it.' "



1 In preparation for the first client presentation, black-and-white storyboards were created. Suggested live action scenes were first sketched in pencil onto tissue paper. The actual Gotcha fashions, in addition to reference photos, were used for the rough sketches and later for color matching. The prop shoe was provided to the storyboard artist, for example, by the stylist for the live action shoot.

2 The undersides of the tissue paper sketches were given a coat of white crayon and the drawings were transferred to black boards for coloration using a variety of media. These color storyboards were presented to the client. However, since the client had not had any real experience with film or television, Salisbury (here flanked by Patricia O'Shaughnessy, production coordinator for the live shoot, left, and his wife April Salisbury, the stylist for the shoot) found that the storyboards were not communicating his ideas.

Even apart from his history with Gotcha, Salisbury was a natural choice. He had redesigned *Surfer* magazine, the *L.A. Herald/Examiner*, and the *San Francisco Examiner*; he designed a magazine (*City*) for Frances Ford Coppola and album covers for United Artists Records, had been art director at *Playboy*, *Rolling Stone*, *West*, and *Esquire*, and had already done a number of TV commercials for Levis, Suzuki and Mobil that were heavy with graphics and animation. Salisbury's design studio walls are lined with movie posters for the films for which he has created print concepts, title treatments, magazine ads and posters (his brochure lists more than 200, including "E.T.," "Aliens," "Brazil," "The China Syndrome," "Raiders of the Lost Ark," "The Fly," "Moonstruck," and "Star Wars"). Mike Salisbury Communications has averaged just over $1.5 million annual billing since its beginning in 1982; for fiscal 1989 it was $2.3 million.

CAMPAIGN STRATEGIES

When Salisbury, Funk and Holmes met to plan the ad campaign, the overriding visual concern was to capture the fashions in a thoroughly modern California lifestyle setting, to update the surfing film look of the '60s (think "Endless Summer"), and to capture the contemporary look of beach culture. Gotcha had produced a surfing film two years earlier, and all this live footage was put on the table as a starting point.

Salisbury took the surfing film and the desires of his clients back to his studio and began brainstorming the ads. He developed several concepts to showcase the Gotcha name and logo within the ads. One showed different parts of California spelling out the name, one letter at a time. Another had a surfer painting his van with the name. A number of these rough ideas were sketched up, first in black and white using pencil on tissues, then into color storyboards. (See Figures 1 and 2.)

But when Salisbury showed his clients the boards, nothing seemed to click. "They'd never seen a storyboard—they couldn't visualize what was going to happen," says Salisbury of the early meetings. So he took a radical step. "I worked out a set of scenes, and then booked a whole production company and spent a day shooting scenes in 16mm, checking them off one by one. [The 16mm film was used to match existing footage.] I had a lab in the Valley [Fototronics] transfer the film to videotape with timecodes and did a rough edit. Then we printed color stills with our Mitsubishi color video printer." That is, in order to get to step one (storyboards), he had to complete step two (the film shoot). (See Figure 3.)

Salisbury did not show the client the dailies, nor even a rough edit, because he felt that without music, sound and graphics, the impact of the footage would be lost, and the impression would be misleading. Instead, he went back to step one: He put the color shots from the video onto clear acetate overlays—over new pencil tissues spray mounted to foam core boards—in order to convey more concretely what the storyboard sketches were meant to illustrate. (See Figures 4 and 5.)

"We showed them the color storyboards," says Salisbury, "and they got excited, they could see a real picture. Then we did a

3 The storyboards did not impress the client, so Salisbury went directly to the film shoot, working from the original storyboards. Models, makeup, changing trailers, permits, insurance, cameraman, location were all booked before the client had officially approved the ad—before there were ads to approve—based on the client's faith in Salisbury's ability to deliver. The overcast sky allowed for dramatic background effects later in the process.

rough off-line edit [which used the original tape] with a temp voice-over, and added a temp head and tail on each ad to put a little bit of graphic packaging on it, so they wouldn't be hit cold. That gave them a feel for the ads, and they started to get it."

All agreed that a strongly graphic approach to the ads was essential, because it is such a strong part of Gotcha's print ads. (The surfwear itself is imprinted with graphics.) So whatever live action shots were in the ads would have to be amped up considerably with graphic elements.

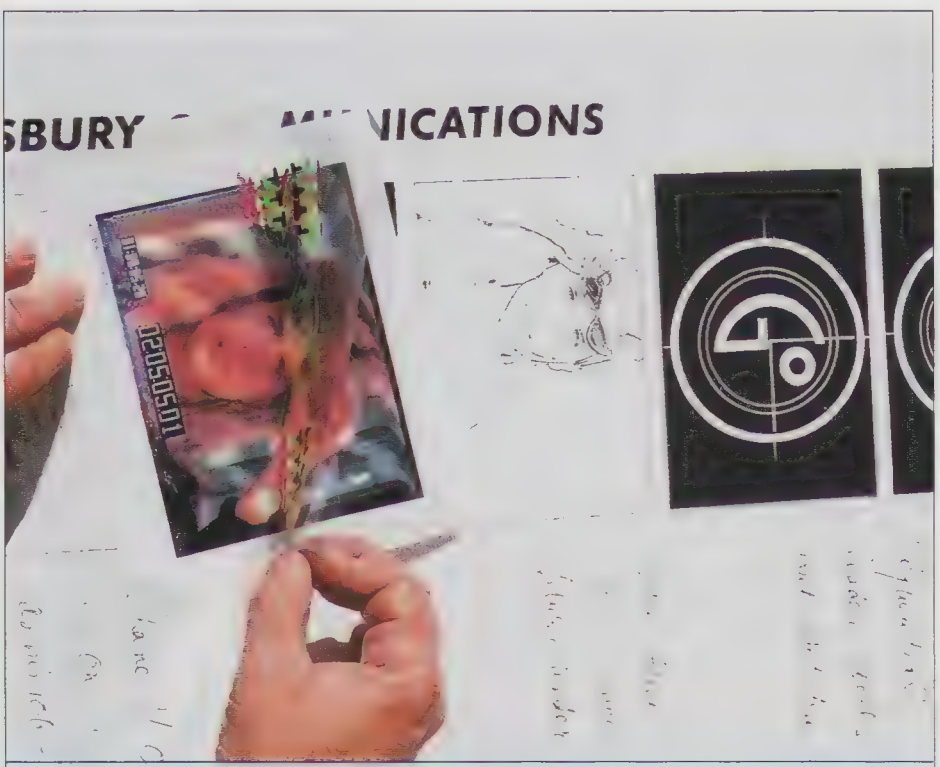
But there was a problem. Salisbury's ideas for animated graphics were too expensive—when he worked up a budget for film animation for the ads, the client balked. And since a single animated film sequence can cost $40K (a full ad from $150 to $200K), one can understand their trepidation. "Their ad manager wanted to do the whole thing in video," Salisbury says, "but I thought it wouldn't work, that it would look horrible. I kept getting budgets for film, but by the time we marked it up anything, it was no longer affordable. All that work is union, all of it is to scale. The film business is very expensive."

So Salisbury decided to look into video after all, and paid a visit to Master Communication, a video production company that had done commercials and trailers for the Gotcha surf movie. Company president Robert Masters first showed Salisbury a skateboard video for which he'd done on-line editing. *Tip: An on-line edit uses dubs and second- or third-generation video to determine timing and offer a preview of the final tape.* "I saw that here were people that worked with video, worked with the nature of the medium. I thought, if they can do something that conveys a kind of surf-punky feel, I can do it. I didn't want to try to emulate film graphics and come up with something that looked like pretend film." For a test, Salisbury took along an "academy leader" graphic series he'd made up (on the Mac and color copier) for the ads and shot it to video. (See Figures 6 and 7.)

It worked. Masters showed Salisbury more digital video possibilities in the course of a paint program demo on an Amiga, as well as a number of digital video effects. Salisbury was convinced: The animation could be done in video. He held firm about the live pictures, though: Those would be shot in 16mm. *Tip: Overly hot, saturated colors are often associated with video.*

MESSAGES AND MEDIA

As the visual approach for the ads began to gel, Salisbury and the client went around



4 After he transferred the 16mm film to video, Salisbury made color prints from the color video printer and affixed them on acetate directly over new pencil tissues which were mounted to foam core boards. Now he had a more concrete representation of his concept.

and around with ideas for the ad copy. But nothing really worked. "We were spinning our wheels," says Salisbury, so he went back to the surf movie footage and listened to the surfers. "Nothing's more authentic than these guys. There's the voice of authority right there, endorsing the product. Two of the four themes for the ads came out of the actual dialogue with them: 'Style,' and 'No Nine to Five.' These themes emerged fairly late in the game. The live shots that I produced were all designed to merge the surfing lifestyle and the fashions, and the graphics were added to state the themes and reinforce the name recognition." Salisbury developed the other two themes, "Danger" and "Attitude," simply through brainstorming, by going after the essence of the surfing lifestyle.

Once the themes for the four ads had been established, Salisbury went to work on the graphics. He would tell his staff what images he wanted, and they would work up drafts and final art for the ads. For the "Danger" theme, various appropriate images—a skull, a dragon, a "Danger" sign—were chosen and drawn up. Salisbury, his chief assistant Pam Hamilton, and his staff of freelancers created the images based on Gotcha print ads, photographs, actual fashions to be used in the ads, and their extensive files of reference materials. The colors in the graphics were carefully chosen to complement the colors in the fashions and live pictures. Because the ads were meant to introduce the Gotcha line to a new audience, all agreed that it was essential to establish the label name early and often. Thus each ad began with its own "academy leader" that spelled out the name, G-O-T-C-H-A, one letter at a time, in countdown fashion, as at the beginning of a reel of movie film.

Salisbury used a variety of media and techniques to produce the graphic images that would be married to the live pictures: vinyl acrylic paint on paper, color inks and dyes, cel vinyl colors, photo collage, and color copier art: "We copied 3-D objects on the Canon Color Laser Copier. I had a tin palm tree that we used, and for one frame we just laid down a picture frame and copied it. Then we'd manipulate the color." (See Figures 8 through 10.)

The completed graphics and the live action video reels were then taken to Master Communication to be married into the completed ads, and the real fun began in production.

5 With these color shots and the new set of more specific pencil storyboards, the presentation clicked: The client could now see what the pencil sketches meant in terms of live color video imagery and agreed enthusiastically to Salisbury's concepts.

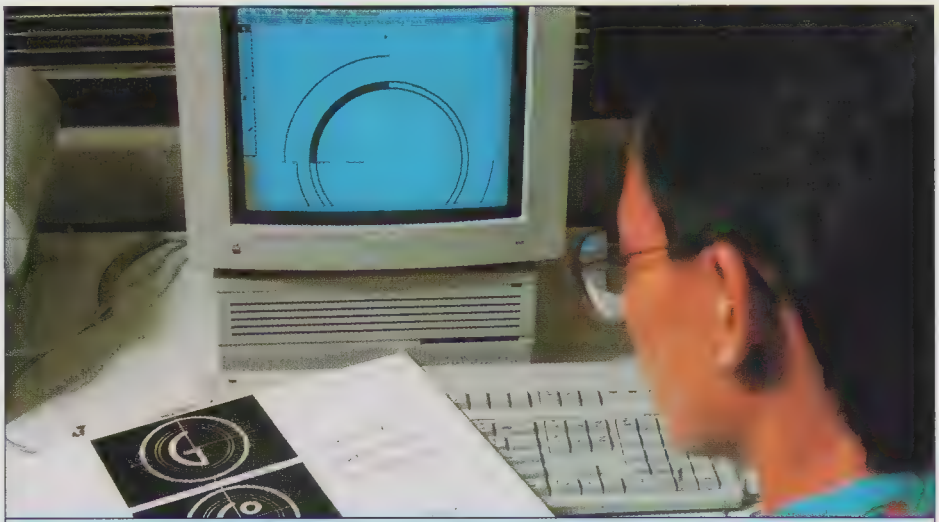
VIDEO ANIMATION

The first step was to produce a rough edit of the live action video for each ad. This was done in the smaller edit bay by Salisbury and his off-line editor. Says Salisbury, "I wanted these ads to be cut fast, so I got the editor who cuts Peewee Herman, Bill Flicker, who is known for his fast-paced editing. I think there were over 40 edits in the final version of the first 30-second spot! The advantage was that we could do a set of cuts and record them on the computer. Then we could re-time the edits, try new things."

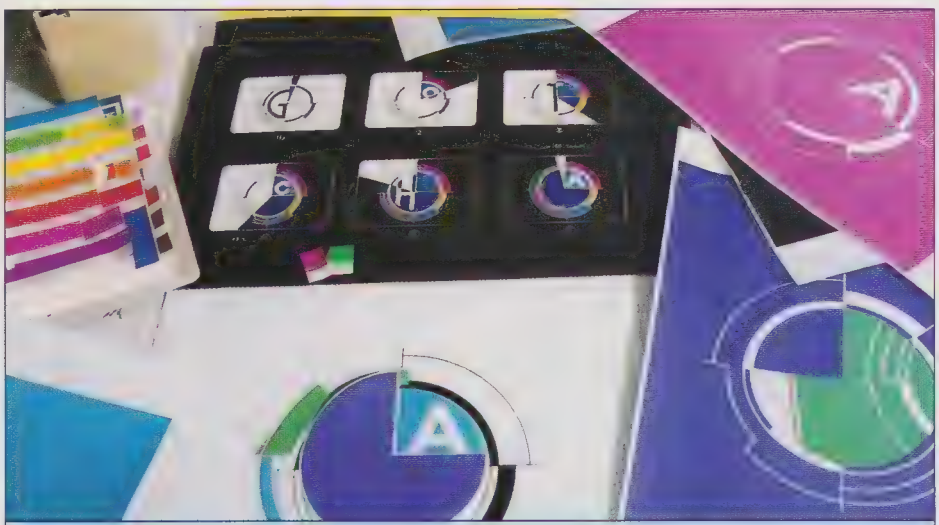
While Salisbury and Flicker worked on the live pictures, on-line editor and Master Communication president Robert Masters was overseeing the prep work for the video animation process. Each graphic was put on an easel and shot in Beta SP format video. This provided the raw videotape to be used in the animation process.

When these two parallel processes were complete, the live action rough-cut and raw graphics video footage were taken into the big edit bay, to be joined into the final ads.

Once in the edit bay, the watchword was "experimentation." Says on-line editor Masters, "Mike was the director and art director for the commercials, and he oversaw the whole on-line editing process. My



6 One of the sequences created for the storyboard was the opening graphic countdown (called the "academy leader"), spelling the word GOTCHA. Artist Mark Kawakami created the line art in Adobe Illustrator. (Each spot would open with its own academy leader.)



7 The laser printer proofs of the black-and-white line art were then filled in with colors imaged on the Canon Color Laser Copier (referenced from Pantone swatches). The colors were copied onto paper, trimmed and pasted in to fill the line art.

THE AUTOMATED VIDEO STUDIO

Mike Salisbury was used to working with film, and he admits he was a bit doubtful when Gotcha's art director suggested they do the ads examined in the main article totally on tape. But once he saw the computer animation demo from Master Communications, he was sold. Now there's no looking back.

Master Communications is housed in a converted church in the port city of San Pedro, due south of Los Angeles. Salisbury says he chose this facility because "I could do everything in one place–shoot the graphics, add type, edit, do motion tests, color it, composite it. And you can do most of this in real time. You don't have to wait for them to splice the picture together as you do with film. We could put picture and sound together, do animation, editorial effects such as dissolves and cross dissolves, mat pictures to different backgrounds, color the sky differently, instantly, and see it. You wouldn't have to send out for effects, get estimates and approvals, and you could do all this at midnight, because you weren't working with outside labs. I estimate that in one day you can do what would have taken a week with the old technology."

To accomplish all these technomiracles takes a fair amount of hardware, and the trick is getting all this gear to work together. The key, as the golf pro says, is timing: "The heart of my system," says facility president Robert Masters, "is a synch generator–we use Grass Valley's SCB 100N, which feeds into a Grass Valley 110 switcher. A vast array of equipment is hooked into the switcher, which acts as a switchboard that connects all the equipment into any needed configuration, and are all kept in synch by the synch generator. We have three Betacam SP machines, a super VHS editor, and a high-band 8mm editor, which are all controlled through a single Sony edit controller. As external devices [peripherals] we have the Amiga and the two DVE devices [digital video effects], a Dubner character generator for titles and credits, and a digital wipe generator from Intergroup."

While Masters demoed a number of effects for Salisbury on his Amiga, the actual work was done on more sophisticated, faster DVE units. The Amiga plays a key role in his setup, nonetheless: It keeps track of every edit in every session. The automated Sony edit controller can store up to 1,000 edits in its internal memory, but once the machine is turned off, all the memory is lost. Enter the Amiga. With software specially written for Master Communication (and later offered commercially), all the edits in the Sony controller can be dumped into the Amiga for later use. "We have on disk every edit we've done in the last two years," says Masters. "So going back and modifying a project is enormously simplified. You just reload the edit list into the controller and you're back in business. We work with many different clients, and, for example, the Salisbury commercials were edited over a period of several days. He leaves the room, and an hour later another client comes in. We export the edit list, load in the new client's list, and we're back in business."

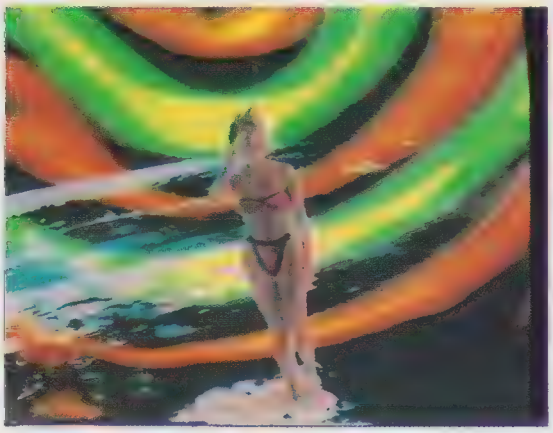
There were five tapes just for the live pictures in the Salisbury/Gotcha sessions, plus a number of tapes of the still graphics. Just keeping track of which still or live shot is on which reel can be a daunting project, and a computerized system saves endless hours of searching through track sheets by hand. Masters explains how they accomplished this. "We've modified the programs so that when a new tape is needed, the player automatically ejects the tape, and on the screen a prompt appears asking for the next reel number. You tell it what edit you want to do, and it tells you which reels to put in."

BCB 75 BetaCam Sp. Recorder
S-VHS Panasonic Recorder
Sony Evo9800 Hi8 Recorder
Pinnacle 2010 DVE (Digital Video Effects)
Sony BVE 900 Editor

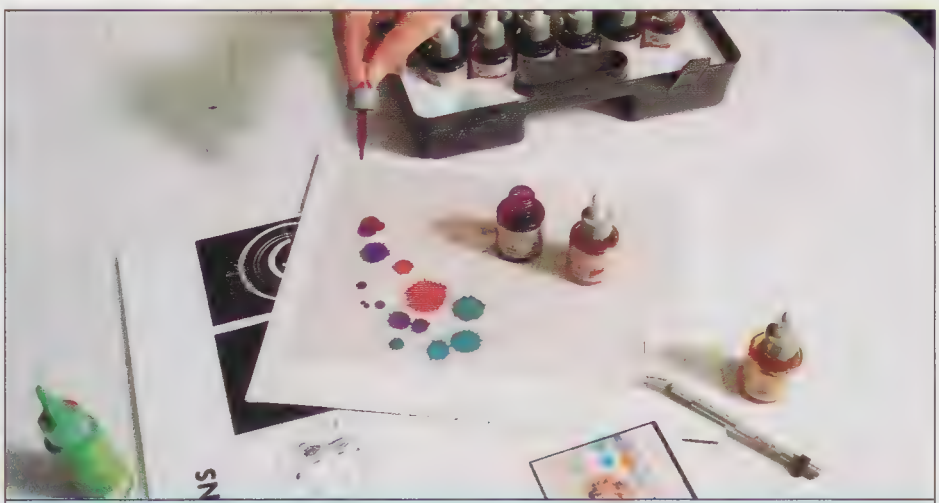
saw the whole on-line editing process. My job was to translate his description of what he wanted to see into operational terms."

The basic process of video animation is quite simple. For example, Salisbury wanted to frame on shot in a border of wiggling leaves. (See Figure 11.) First he created a photocollage of leaves to form a frame and shot it to videotape. Each image is shot for 30 seconds. *Tip: Shooting each image for 30 seconds ensures that there is a clean piece of tape, free of distortion, static or hash.* Then he created a second collage, repositioning the leaves a bit, and then shot it again. The next step was two-frame animation; toggling between the two views made the leaves seem to wiggle. Each view of the leaves was played from the master roll onto a B-roll, a few video frames at a time, back and forth. When the B-roll is played back, the frame of leaves wiggles. The next step is to play the B-roll animation with the live picture and combine the two into a final shot.

The secret to blending graphics with live action is the luminance key. Dark-colored graphics are shot against a white background, and light-colored graphics against a black background. The background can be electronically keyed out according to its



8 The graphics for the ads were created with a variety of media: acrylics on paper (shown here, by artist Pat Linse), inks and dyes, photo-collage, color copier art, black and white pen-and-ink art that was later "colorized" on the computer—and black-and-white art that was created on the Macintosh. Since these graphics would later be animated and combined with the live action, their colors were carefully matched to the color scheme of the live picture. The actual fashions were also used for the color matching during painting.



9 Yet another colorful effect was achieved by using cel paints and cels. These ink splotches were placed on separate cels to appear in an animated sequence. Note how the artwork is combined with the live action in the color print (below) from the Mitsubishi video printer to enhance the "splash graphics" theme.

luminance, light or dark, and the live action fills in the keyed space. *Tip: Graphics with light and dark values but which contain no blue are shot against a blue background, called a chroma key, long a staple of television newscasts and special effects labs.*

On the day of the live action shoot, the sky had been overcast, so the sea and sky were flat, with virtually no color. This was actually fortuitous because it allowed for some dramatic effects. The uniform gray sky could be keyed out, and fabric or other patterns from the fashions could be laid in to create psychedelic effects. A chroma key was used for a similar purpose, so that a particular blouse, for example, could be made transparent to another moving pattern underneath it. (See Figure 12.)

DIGITAL EFFECTS

To produce the final edit, Masters used the original live action tape (not Salisbury's rough edit, which was one generation older) along with the B-roll of animated effects and the original graphic videotapes.

Some animation was done live with a joystick. Masters would import the graphic element into one of his dedicated digital video effects (DVE) units, and then could manipulate the graphic in quite a number of ways, including fades, wipes, zooms, airbrushing, polarization, rotation, color intensification, and so on.

One example of this was an illustration of a swimming fish. The fish graphic was shot to video, then imported into a DVE. There it was scrunched into two different shapes and moved across the screen to produce a swimming effect. *Tip: Special effects processes that normally take days to do in film take a matter of minutes in a digital video lab.*

The same was true of a number of other animated type effects. In one case a Dubner character generator was used to create type for the word "Attitude." This was fed into a DVE and placed in a particular location on the screen. Then it was copied, rotated and moved to a final position. The computer then generated all the intermediate steps, and the type was made to move and rotate digitally, rather than having to shoot a picture of each position.

Later, in the same spot, a logotype version of the word "Attitude" was created in black ink on paper and shot to video. The type was colored by computer and was then distorted in real time to bleed off the bottom of the screen. Color animation was created

A DIGITAL REBIRTH

Most designers introduce the computer to their studio for work in print media, particularly for typography and page layout. But in Mike Salisbury's case, it was the Gotcha video project that propelled him into the wonders of digitized design.

"It was an eye-opening experience. If you use a computer for video, you go faster—so many frames per second. In print you may have one page in front of you for hours, but in video you can move through a 3-D environment, you can get a sense of changing views and perspectives that you never get with a static image. I'd urge anyone working in print to do some work in video, even in school, and get a feeling for what this technology is capable of. It lets you break out of familiar ways of doing things, it shows you new possibilities. You can generate type on the Macintosh, but that is just cheap type. It is really not showing what designers can do if they genuinely push the technology."

The New Frontier The Salisbury design team considers itself at the entry level for computer graphics, with primary uses being logo design and type. A Macintosh IIcx with five megs of memory, an Apple Laserwriter, and a Microtek MSF-300GS b/w scanner round out his set-up.

Salisbury was so impressed by the capabilities of the computer effects units in the animation process that he immediately ordered a Macintosh II and laser printer for his office. But why a Mac? Because when he surveyed his staff, they all agreed that the Mac was the best tool for graphics, and it was the system they had the most experience on. There was a brand new IBM in the office, but no one wanted to use it for design or illustration—it is now used for bookkeeping.

Salisbury considers that he and his staff are still basically at the entry level with computer graphics. His primary uses are logo design and, as mentioned, cheap type. And there's nothing wrong with cheap type, according to Salisbury: "Typesetters will bury charges, add two or three hundred percent for rush orders. I went through the billing, and finally I'd had enough. We have to do so much stuff fast—it just makes the most sense."

Using the computer has made a huge impact on presentations, especially for logo design. Formerly the client would see several pencil sketches of logo ideas; now these roughs can be scanned and instantly "inked" in Illustrator. Previously, the client might see the logo in one or two settings; now he can get 50 copies in various sizes, all clean and perfect.

Finally, there are increased capabilities for page layout. "We just set our first publication on the Mac, and we are about to do an even bigger journal on it."

But it's in the realm of creativity that Salisbury has found the biggest dividends: "Once you get a grip on the idea that anything is possible, you can make it look sophisticated or make it look funky. The more you play with digital video, the more possibilities you discover with the computer. Then when you work in print you have a much more dimensional awareness. You realize that you can layer things and push them around."

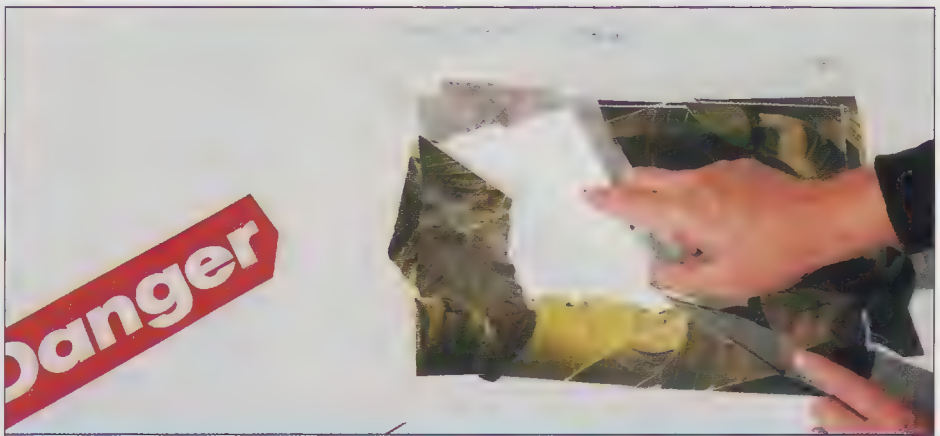
line editor knew a lot of tricks, and once we got rolling I realized that Robert was pretty talented," says Salisbury. "The further we went, the more we got into it, and I'd push him to come up with solutions, and we started having a good time. We even shot some of the graphics live to tape for distortion and motion effects, and then adjusted the animation with frame timings."

Another of Salisbury's discoveries in the computer/video environment was that there is no grid. "It's a much freer medium, especially if you grew up in print, because there are no preconceived boundaries. The further you go, the more you discover the possibilities that exist with the computer. Then when you go back to do work in print you have a much more dimensional awareness—you layer things and push them around more freely." (For more on the advantages of using the computer in combination with video, see the sidebar, "A Digital Rebirth" on the previous page.)

THAT WAS THEN

Salisbury's earlier background in animated commercials had given him extensive experience with film animation. The difference between working with video and film, he says, is dramatic and revealing.

10 These simple squiggles were painted with dyes directly on illustration board and later combined with the live action video in the on-line edit at Master Communications. This type of compositing would have been extremely time-consuming in a film environment.



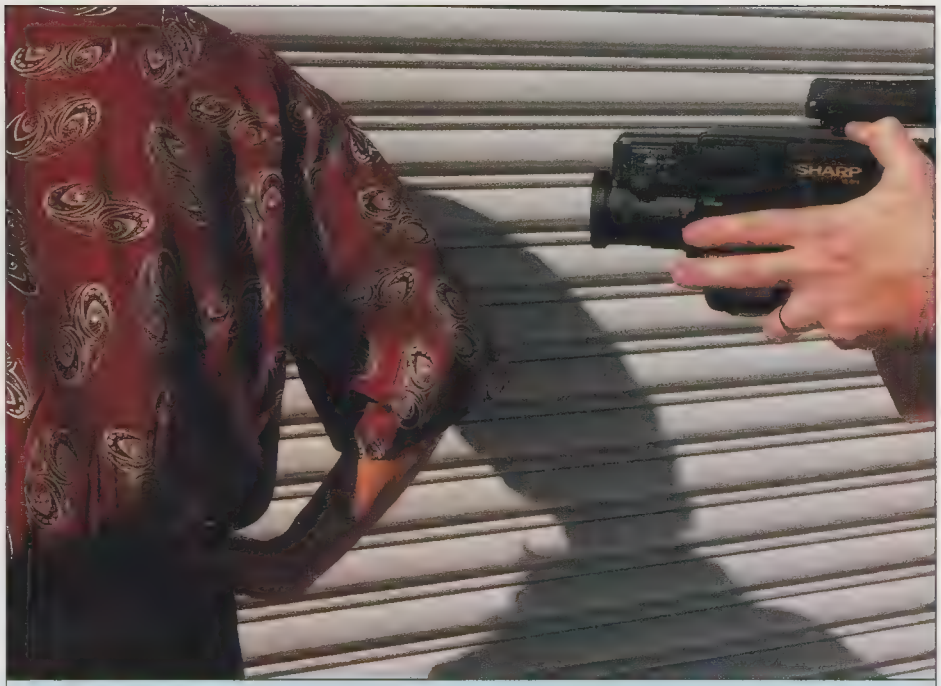
11 To frame a shot in a border of wiggling leaves, Salisbury pasted color copies of the leaves in a border collage, one view on the base art, a different view on the acetate overlay. Each image was shot to videotape for 30 seconds to ensure a clean piece of tape. Then each view was played from the master roll onto a B-roll, a few video frames at a time, back and forth. When the B-roll is played back, the frame of leaves seems to wiggle. The next step was to play the B-roll animation with the live picture and combine the two in a final shot.

Just to add type to a trailer and then get credits rolling up the screen over live action was an incredibly laborious process in film. The first step, of course, was to design the graphics—for example, the word "Aliens" in a particular logotype. Then he'd get a test of the graphics in black and white, and that would be placed against a black-and-white work print of the live action as a composite. Next he would get color wedges of the title and compose the color type with one frame of the picture so he could see how the color he'd chosen actually looked with the color of the movie. *Tip: "Color wedges" is a film industry term for film shot through color filters as a sample of the color to be used in an animated title.* Keep in mind that there would generally be three days between each of these steps while various labs shot and developed film. Then he would get a black-and-white composite film for motion, to see the graphics moving in relation to the live action, and finally a very expensive color composite.

Salisbury recounts his experience with a simple film animation for a Mobil spot: "It was a simple three-frame animation, and it was a nightmare. We could have done it with a computer in a day. When you give a film animator instructions, you can't sit and art direct. He takes it away, does the work, develops the film, and comes back. He's spent the money on the processing, and if it's not what you wanted, or not what the client wanted, who is going to pay the bill? I almost quit working in animation altogether after that."

Computer time is not cheap but it's less expensive than the costly lab work for film, and it's several times faster. *Tip: The rate in the $350,000 edit bay at Masters Communications, for example, is $175 per hour.* Says Salisbury, "You can make and unmake every step: You can re-time it, recolor it, you can rehearse everything you want to do until it's exactly right. Then you can take the tape into the client's office and show it immediately. You don't have to go into Hollywood or the Valley and look at these stupid tests that are never on time. The economy of time is unbelievable—working in video was a revelation. In five years it will be standard, but right now we're ahead of most other houses." ■

Greg Hofmann is a Los Angeles-based freelance writer and editor.



12 Salisbury used a video camera to capture shots of GOTCHA fabric that could be keyed as backgrounds to replace the gray sky in some of the live shots. A number of other effects are quick and easy using the automated video studio's DVE (digital video effects) units.

13 Mike Salisbury and on-line editor Robert Master use the big edit bay at Master Communication to blend the animated sequence featuring the skeleton with the live picture. (Refer to the sidebar, "The Automated Video Studio" for equipment capabilities.)

VOICES of
SILENCE
Lives of the Trappist's Touch
FRANK BIANCO
SPALENKA

Media Alchemy: Oil, Acrylic and Glue

Acrylic painting, glazing with glue and oils, sealing with transparent tape and use of imitation gold leaf are just some of the methods Greg Spalenka uses for a book cover on Trappist monks.

By Susan E. Davis

Can an illustrator pursue a personal vision in commercial work and still get hired? Art directors seek out 32-year-old editorial illustrator Greg Spalenka for that very reason.

"Greg's illustrations make articles even more thought-provoking than they were to begin with," says freelance art director Kitty McGee, who first hired him in 1984 to illustrate a column Isaac Asimov wrote for the American Airlines in-flight magazine, *American Way*. "Greg's a guy who'll think about a piece, which is why you can say to him, 'do anything you want.' That's exactly what he loves, and it's beneficial to everybody. Both his imagery and his technique are unique."

Mixing Media and Design Greg Spalenka combined traditional and unorthodox approaches, including "environmentally friendly" sealing techniques, in this book jacket for Paragon House. The lettering for the title was planned as an integral element. In fact, while Spalenka was painting, art director Susan Newman was designing the decorative boxes and selecting typefaces.

Playboy's managing art director concurs: "Greg does these very powerful images," says Kerig Pope, who began working with Spalenka in 1985. "His art is gravely serious in some way, and it's that intensity we look for to illustrate some of our stories." In fact, Pope proudly points to a piece Spalenka did for *Playboy* that won a Silver Medal from the Society of Illustrators.

In spite of the fact that Spalenka's sociopolitical illustrations appear regularly in a multitude of national magazines and on book jackets, Spalenka is acutely aware of the contradictions implicit in his professional stance: "I have a certain way of seeing things. I pull out elements which I think are integral to solving the problem, and I have a very difficult time compromising that. I can't stand being told what to do. It's one of my biggest pet peeves. Some art directors find I'm hard to work with because of that. However, I do tell a client that right off the bat. That's how I like to work."

Not surprisingly, Spalenka prefers to work with art directors who have an equally strong personal vision and who seek him out because they want his interpretation of a particular subject. But that means he turns down work. "Most of the ideas I get from clients are cliched, obvious and boring," states Spalenka. "They're trying to pacify the image, and I want to say something with it. That's what I believe illustration is all about. That's what makes the nature of this business very difficult."

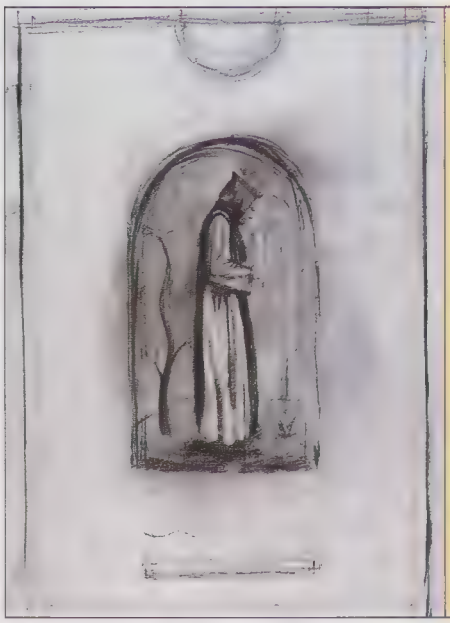
In fact, Spalenka believes the current trend toward using photography with magazine articles is a way of avoiding symbolism, ambiguity or the kind of daring imagery illustration can provide. "Editors are interested in selling magazines, so they have to worry about advertisers. And art directors are doing a job, so there's a tendency to compromise the work, to mute the image so it's not too powerful or too strong." He adds, "They're afraid to shake things up or take chances. They're more afraid to be truthful with an image than they are about the words in an article. Yet they deal with controversial subjects all the time. It's a real struggle for me. I'm sure there are a lot of other editorial illustrators who feel the same way."

Spalenka's illustrations mirror his outspoken views. Penetrating, revealing, his work is as provocative as it is compelling. "I choose to deal with a lot of heavy issues," he relates. Such topics as AIDS treatment, apartheid, child abuse and homelessness are just a few of the subjects he's dealt with of late. "Pointing out the problem is the first step to healing it, and that requires going into the pain," he states. "Understanding the pain is the only way you can truly begin to take the other steps needed to gain any sort of insight about a problem." Though sometimes, adds Spalenka with a laugh, "it's more painful to deal with clients."

While his work deals with current issues, Spalenka's goal is to infuse his images with "a timeless quality or an ambiguity that almost supersedes the one problem." In fact, he uses a highly innovative synthesis of classical and contemporary imagery and techniques to portray today's problems. Spalenka is quick to point out that "you can see it's something that was done today by the technique."

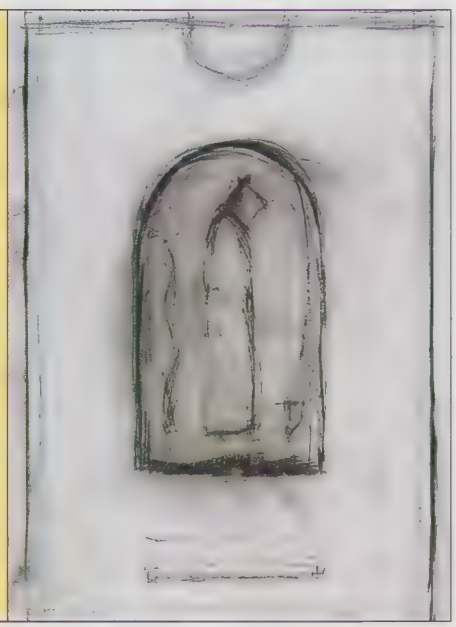
Yet no matter how creative Spalenka is in coming up with new working methods (several environmentally healthy techniques he devised are detailed in this issue), technique is always secondary to Spalenka's message. "What's most important," he explains with a smile, "is the feeling I want to evoke in a piece. That always takes precedence over the technique. It's the random quality that speaks, that has a life of its own. It grows and becomes its own entity. It's almost like I'm not doing it, which is really

1 Spalenka presented Newman with several ideas for the cover, all focusing upon a monk in the center of the image. (Note the Polaroids he took at a Benedictine monastery in Elmira, N.Y.) He wanted to create an illuminated manuscript look, and Newman suggested placing the type in boxes running vertically down the sides.



3 Spalenka began to add detail to the tree and the monk. The tree stands for the tree of life in Judeo-Christian symbology, but "I also use it to represent growth." He also loosely sketched in a candle, a shovel and one of two birds he planned for the image.

2 Using a sheet of 14 x 21-inch Strathmore Bristol board, Spalenka quickly drew in the basic elements with graphite pencil and sticks of Char-Kole brand charcoal. Within a border on all four sides, he sketched in a sun at the top, a Romanesque arch with the monk in the middle, and a snake and patch of water at the bottom.



4 After adding more detail to the tree, Spalenka refined the shovel, which he chose to represent death. "To me the monk is walking the path between life and death with a candle lighting his way," he explains. "The candle represents the light of Christ in his life."

beautiful. That's what's exciting about doing a piece. It's hard for me to say I do a specific process. Granted every artist has little tricks, but the essence of my work comes from the piece."

THE ASSIGNMENT

To see how an illustration emerges at Greg Spalenka's hands, *Step-By-Step Graphics* followed him at work on a book jacket commissioned by Paragon House art director Susan Newman.

Though not on a controversial issue, the book's subject—life in a monastery—is one of Spalenka's personal interests. About five years ago he began visiting a Benedictine monastery in Elmira, N.Y., "to clear myself out" and once planned to do a book project about monasteries throughout the world. "I think I've always had that yearning of the spirit to know what else there is—to touch that thing that can't be touched."

Because Newman knew of Spalenka's interest, she had him do an illustration for "Frontiers of Paradise," a book about monks published by Paragon in 1990. "The author and the editor saw what Greg had done for me on that," relates Newman. "They loved it so much they requested he do the next one." So Newman called Spalenka, offered him the job and gave him the manuscript for "Voices of Silence, Lives of the Trappists Today" by Frank Bianco, which was just released.

Spalenka knew immediately he wanted to use an image of a monk; in fact he had taken photographs of several monks while in Elmira that he thought could be used as reference. In initial sketches he drew a single

Photos by Marianne Barcellona

5 Spalenka has been planning to collage onto this illustration the background of a related image he illustrated for a previous book cover. So he had several color photocopies enlarged. "Even though I knew part of the background was going to be obliterated, I wanted the essence of the past monk piece in this new one to give it an underlying texture," he says.

6 After cutting up the photocopies, Spalenka carefully pasted them around the central image with Sobol glue, which he uses because it's nontoxic. After redrawing the sun, snake, water and borders, he added the boxes for the title and phoned Newman with the dimensions so she could begin researching type treatments.

figure with several objects that he thought would function as symbols of the monks' spiritual search. He tried the figure in several different formats, but soon discovered that placing the image in an arch worked best because of the structure's classical format. When he showed his ideas to Newman, he also suggested using a type treatment that looked like an illuminated manuscript—"integrating elements from icons," as Spalenka describes it.

Together Spalenka and Newman discussed some of the initial ideas and even started going through his books of illuminated manuscripts to decide how they wanted the piece to look. Says Newman, "Greg explained his idea of a monk enclosed in a space, and then I suggested we put the type for the title in boxes running vertically down the sides so the title wouldn't detract from the illustration at all." *Tip: The reference books from Spalenka's library included "Late Antique and Early Christian Book Illumination" and "The Icon" (both by Kurt Weitzmann, George Braziller and Co., New York, 1977, 1978) as well as "Italian Renaissance Illumination" (J.J.G. Alexander, also George Braziller and Co.).*

After they agreed on a specific direction, Spalenka went back to his studio to do a more finished sketch. This is not his or Newman's usual procedure; in many of Spalenka's illustrations he goes directly from a rough to the finish. But because they planned to integrate the type with the artwork—to use transfer type on the finished illustration—it was necessary to plot out the design more exactly. "We really had to work on it together because the type was going to be part of the illustration," comments Newman.

When Spalenka came in again with a more refined sketch, Newman drew decorative boxes for the letters on a tissue over his sketch. (See Figure 1.) Both were pleased with the overall effect, including Newman's suggestion of putting the subtitle over the arch and the author's name below it. While Spalenka went off to paint, Newman designed the ornamental boxes and selected the typefaces for the title, subtitle and author's name.

ROUGHING IN THE DRAWING

Working at a slightly tilted mammoth oak table, Spalenka selected a sheet of 14 x 21-inch Strathmore Bristol board as his working surface. He quickly outlined the basic elements—the border, the sun above, the snake and water below, the Romanesque arch containing the monk in the center with a tree on the left and a shovel on the right. He worked alternately with an ordinary graphite pencil and sticks of Char-Kole brand charcoal. (See Figure 2.)

Starting with the left side of the arch area, he refined the tree and the figure of the monk holding a candle. (See Figure 3.) "I have a lot of different books on Christian symbolism. I have always been fascinated by icons, by the sacred elements in those pictures and what they meant, by how symbols change throughout time and by folklore and symbology throughout the world," he notes, explaining that he placed the tree in the picture because in the Judeo-Christian tradition it stands for the tree of life. "I also use it to represent growth."

After adding more detail on the tree and bird, Spalenka refined the right side of the arch area, particularly the shovel, which he chose to represent death. (See Figure 4.) "To me the monk is walking the path between life and death with a candle lighting his way. The candle represents the light of Christ in his life. The black bird on the top of the tree represents a little bit of death in life, and the white bird on the shovel represents a little bit of life in death."

Below the arch Spalenka drew a faint wavy line and a narrow horizontal box. These represent a snake, the pre-Christian and Christian symbol of rebirth or reincarnation, and water, a symbol of life. He has also roughed in the sun at the top of the drawing. "The monk is walking between heaven and earth," Spalenka explains.

PREPARING TO PAINT

All along Spalenka has been planning to use a portion of the illustration from the "Frontiers of Paradise" book jacket. An almost entirely photographic illustration made up of Polaroids and photocopies, with some painting, he had saved some of the Canon Laser Color photocopies he had been working with and planned to collage them into this piece. (See Figure 5.) "Even though

7 Using what he jokingly refers to as his "Jackson Pollack technique," Spalenka squirted Sobol glue all over the collaged drawing in place of fixative. He devised this non-toxic method of sealing a surface after he began getting headaches due to aerosol fixatives.

8 Spalenka smoothed out the glue with his hands until an even layer covered the surface. Using a hair dryer to speed up the drying process, he blew the board dry in about half an hour. "It's still slightly tacky," he notes.

I knew part of the background was going to be obliterated when I began painting, I wanted the essence of the past monk piece in this new one to give it an underlying texture," he relates.

After cutting the photocopies, Spalenka carefully collaged them around the arch using Sobol glue, a non-toxic product. Then he redrew the sun, snake, water and borders onto the new background, this time adding the boxes where the title letters will be placed. (See Figure 6.)

SEALING WITH GLUE Using what he jokingly refers to as his "Jackson Pollack technique," Spalenka then squirted Sobol glue over the entire drawing. (See Figure 7.) He invented this nontoxic method of sealing a surface after he began getting headaches, which he attributed to aerosol fixative. "I used to use about a can of fixative on each piece until I began getting sick," admits Spalenka. "So I started experimenting with other materials that were nontoxic until I discovered that I could achieve a similar effect with regular glue."

Spalenka uses the glue full strength in very thin layers and finds for the most part that it dries transparently. "Sometimes there's a milky quality to it, but that can add to the piece. This is not a technique that I use on every illustration, but it was convenient here. I am still looking for other materials that will replace fixative," says the artist. While he has experimented with other glues like Elmer's, over time he has discovered they start to fog. Spalenka even applies thin layers of glue over slightly wet oil paint. This technique can smear the paint if he is not careful, but does seal the surface.

Using his hands—his only tool for this procedure—Spalenka spread the glue until a fairly even layer covered the whole surface. (See Figure 8.) To hasten drying, he used a hair dryer. After about one half hour, the surface was still slightly tacky.

LAYERING THE WORK

Before beginning the painting stage, Spalenka put on surgical gloves, which are available in drug stores. He decided several years ago to work with gloves for health reasons. "There are so many toxins in some of the paints I work with," he remarks. At times, he even uses gloves before he begins drawing.

Working quickly with his fingers, Spalenka spread a layer of cerulean blue over the entire background, carefully avoiding the arch. There, he added a turquoise green wash to the ground beneath the monk. "I didn't plan to pick blue for the background," Spalenka observes. "Usually I work with warm tones. Many times when it comes to my colors, I pick them randomly."

Spalenka believes in and takes advantage of happy accidents. "You can see them in the way a lot of textures come through. Some things come up; some things don't. But throughout the whole thing I'm waiting for them to happen, then I make them work. Happy accidents give a spontaneity to the work that I like."

To add texture to the blue areas, Spalenka wiped some of the paint away with his fingers and "beat up the surface a little bit" with paper towels. He deliberately allowed some of the faint colors of the photocopy to show through, although much of it was covered over as he anticipated. He also wiped away some of the color around the sun, snake and water and added white acrylic to those areas to highlight them. (See Figure 9.)

After squeezing some deep cadmium red acrylic onto his palette, Spalenka picked up some paint with his fingers and drew in the border. He studied the results, then glazed a thin layer of bronze acrylic over the whole area, concentrating on the drawing in the center. "Whenever I throw a glaze down," Spalenka explains, "it brings the whole piece into perspective. I can then either pull things up or I can wipe it all off. It gives me a whole new way of looking at the work." After examining the results, he decided to wipe areas of the glaze away with paper towels, especially around the snake and the water to bring back the lights. (See Figure 10.)

ADDING DETAIL

With the initial layers of color complete, Spalenka switched to oil paint to refine the figure and other elements in the arch. The artist combines acrylics and oils because of their differing properties. "Some of it is convenience," he notes. "I use acrylics for many of the larger areas and to create textures. I use the oil, which is easier to con-

9 Donning surgical gloves to protect himself from the toxins in some of his paints, Spalenka painted the background with cerulean blue and the ground and tree with turquoise blue. To add texture, he removed some of the paint with his fingers and with paper towels. After pulling up some of the blue around the sun, snake and water, he highlighted those areas with white acrylic.

11 Spalenka refined the figure and the other items in the arch with 00 and 000 Winsor & Newton brushes and oil paint—green for the snake, blue for the water, light blue for the tree, and grays and white for the monk. "The whole middle area is starting to pop now," he says.

10 Using deep cadmium red acrylic, Spalenka painted a border with his fingers. Then he applied a thin glaze of bronze acrylic over the picture "to bring the whole piece into perspective." After studying the image, he wiped away some of the glaze in the background, particularly around the snake and the water, with paper towels.

12 Spalenka lightly drew in the boxes for the letters, then placed a thin layer of imitation gold leaf (available at art supply stores) over each of them and onto the sun. Making sure some of the cadmium red border showed through in a random manner, he also added a thin layer of the gold to the four edges. He notes that monks used red under gold when making icons.

trol, for detail work."

Using white, he repainted the folds in the cloth, the candle and the blade of the shovel. After mixing blue with the white, he carefully painted in the leaves on the tree. Black is used for the handle of the shovel, green for the snake and deep blue for the water icon. For this kind of detailed work, the artist uses 00 and 000 Winsor & Newton brushes. "The middle area is starting to pop now," he says. (See Figure 11.)

GOLD LEAF After lightly outlining the boxes for the lettering again, Spalenka pulled out a booklet with thin sheets of imitation gold leaf and cut the sheet into small squares. *Tip: Imitation gold leaf costs less than half of what real gold costs and usually comes in small booklets of multiple thin sheets costing approximately $16 in art supply stores.* He burnished the gold over the boxes and onto the sun, then added a layer to the border, making sure some of the red showed through. (See Figure 12.) "The monks used to put a red under the gold in the old icons," he observes. "I like how it gives the work a random quality. When it's too planned, it becomes too obvious. That's why I avoid the mechanical use of tools, like airbrushes and friskets, as much as possible."

TRANSPARENT TAPE GLAZE In perhaps the most unorthodox step of the project, Spalenka then sealed the entire piece with strips of 1½-inch wide transparent tape, making sure to overlap the applications slightly. He began using the tape as a form of glaze, but then found it makes the picture plane recede. "I've always noticed that in most art or photography the picture plane

continued on page 59

IMAGE MAKER/RISK TAKER

Greg Spalenka's interest in combining personal concerns with commercial work has given him a reputation of being an illustrator with vision.

While he always liked to draw, it wasn't until he left Mission Viejo, Calif., where he grew up, and went to the Art Center College of Design in Pasadena, did he begin to sense his real potential. Teachers like Vince Robbins and friends like illustrator Matt Mahurin inspired him. Relates Spalenka, "What they taught me was it's OK to take chances and risks, to look inside the work, not just deal with it on the surface. I view any illustration I do as a piece of art unto itself. They helped me gain that understanding."

Becoming a risk-taker has led Spalenka to concentrate on socio-political themes, although he contends he didn't set out to do them. "They sort of chose me," he asserts.

Attempting to define his art, Spalenka explains, "I don't think my work is as much about paint as it is about the image. I am more an imagemaker than a painter. For me the figure is universal. Anybody, no matter what color you are or where you come from, is going to relate to a figure in one way or another. There are subtle, universal qualities in the figure that I like to deal with. Different emotions can come out, say, in the way a hand is turned or in the tilt of a head. So a lot of times I'll base a concept around what the figure is doing."

In 1983 the artist moved to New York City and began creating illustrations for major U.S. magazines, including *Business Week*, *Fortune*, *Mother Jones*, *Ms.*, *Newsweek*, *Omni*, *Playboy*, *Psychology Today*, *Rolling Stone* and *Sports Illustrated*. He also does book jackets for Harper & Row and Paragon House, among other publishers. He recently moved back to southern California to rest and recharge his batteries, but has not ruled out moving back to New York.

Spalenka has received both Gold and Silver Medals from the Society of Illustrators, and his work has appeared in all of the illustration annuals. To promote himself, he is also investigating limited edition prints, posters, and illustrated books. In fact, he is working on a book he hopes will "bridge the gap between old-fashioned illustrated novels and modern graphic novels today." The work he envisions is more like an illuminated manuscript than a comic strip; he would like "to bring the romance and power into the book again, where every page is a piece of art, where the book itself is a visual pleasure."

Additional Work Illustration of Sugar Ray Leonard for *Sports Illustrated*, opposite page, far left (A.D. Steve Hoffman); entry to a show on the illustrator and the environment, opposite page, top; murder mystery illustration for *AZ* magazine, opposite page, below (A.D. Kitty McGee); piece for *Spin* story dealing with AIDS, this page, above (A.D. Melissa Wasserman); poster for the San Francisco Opera Co., left (A.D. Mark Coleman, Coleman-Souter).

continued from page 57

is always sacred. What I want to say is that the picture plane is not sacred in some respects—that things can be on top of it which actually make it more interesting. By pushing the picture plane back, you add another dimension, another sense of space."

GLAZING WITH 'GUNK' Spalenka's next step was to add another glaze. Noting that while he often uses a burnt umber, sienna or black glaze at this stage, this time he chose another material: the pigment that has gathered at the bottom of the cast iron turpentine pot where he cleans his brushes.

"I take the gunk—all that old pigment that's accumulated from years of cleaning out my brushes," Spalenka explains, "and I actually use that sediment as a glaze instead of flushing it into the environment, and it serves my purpose of adding refinement. Different colors come up as I dip down into it, so there's a randomness in the colors I glaze with."

Spalenka applied the glaze with his fingers, working it over the tape as though he was fingerpainting. Using a combination of his fingers, paper towels and assorted brushes, he wiped away some of the glaze, especially around the foil. "I'm able to manipulate these glazes to the point where certain areas come out and certain areas stay back," he relates. "It also adds an ancient-looking texture. I've always been interested in the textural quality of things, not just to make something look old as much as to add depth to the quality of the paint." *Tip: Faint vertical lines will emerge where the glaze adheres to the edges of the tape.*

Finally, Spalenka sealed the surface with another application of the glue fixative and let the piece dry overnight. (See Figure 13.) Eight hours have passed since he began the painting.

FINISHING THE ILLUSTRATION

The next evening when he went back to the illustration, Spalenka studied it and decided the middle area needed to recede even more. "I want it to become almost a hole with depth, more like a cave, or a world unto itself," says the artist. "There needs to be more contrast between the monk's inner world and the outside world." So after putting on another set of surgical gloves, he added a glaze of black oil over the arch area. (See Figure 14.)

Again using his fingers and paper towels, Spalenka wiped away portions of the glaze, working in both large areas and tiny spaces. Then, using values ranging from gray to white, he refined the figure and

13 Using 1½-inch wide transparent tape as a glaze, Spalenka sealed the entire work by overlapping strips of it across the entire image. The procedure takes the place of a sealer and makes the picture plane recede. Over the tape, he then added a glaze made from the "gunk" that accumulates at the bottom of his pot of turpentine. Over that he added another layer of glue to fix the work.

15 Using his fingers as well as paper towels, the artist wiped away areas of the glaze and then, selecting values ranging from gray to white, refined all the elements in the arch with more oil paint until he was pleased with the overall balance.

14 After studying the picture, Spalenka applied another glaze, this time of thinned black oil paint, over the central image area to make it recede more dramatically. "There needs to be more contrast between the monk's inner world and the outside world," he says.

16 After sealing and drying the area, he painted a decorative border around the central image using blue, mustard yellow (mixed with Naples yellow and yellow ocher) and touches of red. To create more contrast, he then added a thin white acrylic glaze to the background and then refined details such as the folds in the monk's robe.

other elements in the central area with oil paint until he was pleased with the overall balance of the composition. (See Figure 15.)

After sealing the area with another layer of glue and drying it with a hair dryer, he painted a decorative border around the arch with cerulean blue, mustard yellow (mixed with Naples yellow and yellow ocher) and a touch of red oil paint. He also added whitish-blue flourishes on the top of the arch.

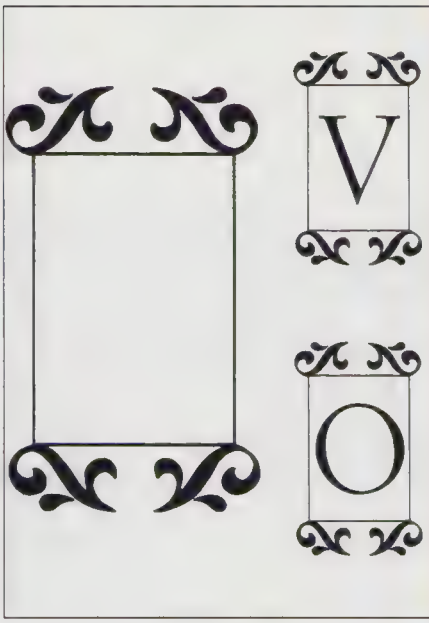
WHITE GLAZE But Spalenka still felt the arch needed more emphasis, so he added a thin white acrylic glaze to the blue background. He found that separated the central image area from the blue background. But as he studied the work once more, he saw tiny areas within the arch—the folds of the monk's robe, for instance—that needed further refinement, so he went in again with oil paint to touch them up. (See Figure 16.)

After adding a few more highlights in the sun with white paint, Spalenka considered the background finished. Yet he was still not completely happy with the central image. So he added yet another very subtle glaze from the "gunk" in his turpentine pot, wiped away areas and brought up other areas with lighter values of oil paint. "I keep bringing it up and then knocking it down a little bit, at least two more times," he relates. (See Figure 17.) Once the painting was complete, he sealed it with a layer of glue.

ADDING THE LETTERING

As Spalenka painted, Newman was busy researching ornaments and type treatments for the illustration. During her search, she discovered a dingbat she thought would give the look of an illuminated manuscript

17 After adding more highlights in the sun, Spalenka was finally satisfied with the background, but not with the central image area. So he added another thin glaze with the "gunk" and further refined the details. "I keep bringing it up and then knocking it down a little bit at least two more times," he observes.



18 Meanwhile, Newman designed a rule and ornaments for the title. For a type transfer that would be applied directly to the art, she ruled up one box 200 percent and inked in the decorative element on the top and bottom (left). The box was shot down 14 times for the 14 letters in the title. Finally, she selected DeRoos Roman capitals for the typeface.

to the title boxes and their enclosed type.

"I found the tiny element in a book of dingbats, but I changed it around," Newman explains. In fact, she made a number of sketches of various motifs until she arrived at one that suited her. "It has a French look that appeals to me," says the art director. After consulting with Spalenka, they agreed that each box should have a hairline rule and four dingbats, two on the top and two on the bottom. When they both agreed that red would be the best color, Newman specified a match color from her Pantone fan book (186 C).

Newman's type choices for the cover were critical because they had to read clearly but not overpower the image. As she researched type books looking for a face that would work in the boxes, her goal was to find a serif that was not too busy and did not have too much flair. "I wanted it to be very classic and simple, so it wouldn't fight the boxes or the illustration," she notes. She eventually decided upon DeRoos Roman capitals for the title.

TRANSFER TYPE Instead of creating a traditional mechanical for the title type, Newman and Spalenka thought it would be interesting to make the type a part of the illustration by having a transfer made and affixing it to the finished piece.

To create the artwork for the transfer, she ruled up one box 200 percent because it was easier to work at that size. With a technical pen, she inked in the rule and the decorative ornaments on Denril vellum. Then she had it shot down in stat form to size, and had 14 copies made—one of each—for the 14 letters in the title. (See Figure 18.)

Then Newman sized the DeRoos Roman caps for the boxes. But before she had a transfer (Spectrachrome) made, she worried that the letters would not be readable as is: "I figured if they were going to be laying over the gold, they were going to need something to lift them off." So after consulting with Spalenka, she specified the letters to be printed white with a black drop shadow. (Refer to Figure 18.)

As soon as she received the transfer, she sent it to Spalenka, who burnished the type directly onto the illustration. Spalenka said he made sure not to center each letter exactly. "Then I worked over them a little bit with a pencil and pulled up parts of the letters with an X-Acto knife to distress them very slightly. But I couldn't do too much to them because they had to read." (Refer to the opening illustration.)

For the subtitle type, Newman specified Centaur (upper/lowercase); for the author's name she chose Centaur Titling (all caps). "It basically looks the same as the DeRoos," she notes. The art director then had C-prints made of the illustration to scale—6 x 9-inches—and mounted one on the mechanical. She had the secondary type set large and then had it shot down to about 20 points. Then painstakingly, she arched the subtitle by hand so that it followed the same shape as the curve of the arch. Finally, she laid in the author's name above the snake and specified a mustard yellow (Pantone 142) for both the byline and subtitle.

MAKING THE VISION A REALITY Both Newman and Spalenka were pleased with their efforts. To an art director like Newman, Spalenka is an illustrator who sees beyond the ordinary solution and is therefore someone who can aid her in bringing her own vision to reality. "I became an art director," says Newman, who earned a B.F.A. in illustration at the School of Visual Arts, "because I decided I had a vision, but I couldn't do illustration well enough. What I wanted to do was hire artists like Greg to do what I couldn't do. With books, every single one of them is different, so I knew I was never, ever going to be bored."

For Spalenka, this kind of creative illustration is not only a means to make a living, it is a way of life. "I find that everything in life reflects itself in the art," he asserts. "I have been so inclined to run my life around my career that I'm now slowly beginning to understand that it's not so much about being an artist as it is about living a life. I have learned that taking risks and exposing yourself to different experiences expands not only your life, but also your work." ■

Susan E. Davis, a freelance writer who specializes in the graphic arts, edited "59 More Studio Secrets for the Graphic Artist" (North Light Books). She is working on her second novel.

design

Merchandising Fashion By Design

San Francisco-based Morla Design details how it creates a fashion trade brochure and counter card display for Levi's Silver Tab jeanswear.

By Amy Jussel

If you can't tell an "arcuate" from an armadillo, and associate the term "flasher" with a seedy character in a trench coat, chances are you have yet to embark upon graphic design for the fashion industry. In the San Francisco Bay area alone, manufacturing for what is commonly referred to as "the rag trade" constitutes a five billion dollar industry, with a heavy need for massive marketing support in sales collateral, displays and product merchandising through both retail and trade.

It's no wonder that graphic designers unaccustomed to the rigors of working within this market segment look to the challenge with enthusiasm, envisioning the large quantities of material to be generated with "sky's the limit" creative parameters. After all, fashion inherently requires constant image-building and trend-setting execution to cut through the clutter of an extremely competitive retail environment. Right?

"To a degree," answers Jennifer Morla, seasoned design veteran of the garment industry. "It also requires you to be able to turn on a dime and do everything within a six-week time frame. The client will say 'by this date, at this warehouse, we need 20,000 of whatever,' and as a designer that can make for some interesting deadlines. There's not a lot of margin for error."

Designing for the retail trade is a specialty niche that Morla learned inside out, quite literally. Prior to opening Morla Design in 1984, she was art director for more than three years for the jeans division of Levi Strauss & Co. She has fashion vernacular down pat, and can rattle off a round of terms common to the trade and foreign to the listener with rapid-fire ease. "The truth is, I know a lot about clothing terminology," says Morla. "I know the hand of fabrics, the garment detail, the silhouette. For clients like Levi's, it means they can give me the minimal amount of information to make the project happen."

LEAD TIME AND LINGO

Like many industries, fashion has its own set of rules and language. Graphic designers unfamiliar with terms like "GWP," (gift with purchase) "POS/POP" (point of sale/point of purchase displays) and goods to be shown on a "rounder," a "T-stand" or a "four-way," can be at a distinct disadvantage, for there are common sense design parameters associated with display heights, paper weights, unit cost and feasibility that must be taken into account from the onset.

By following the progression of two projects for Levi's Silver Tab Collection—a trade brochure and counter card or POP display—Morla Design demonstrates the

Silver Tab Collection To distinguish the different "fits" of jeans in Levi's Silver Tab Collection, Morla Design created an accordion-fold trade brochure that showed waist-down shots of models in the jeans. She placed each "fit" in a different amorphous shape so buyers could easily distinguish this aspect of the line (top left). A vellum envelope die-cut with a portrait window provides the cover for the brochure. As the line was accepted and two other "fit" categories were added to the line, Morla created another trade brochure—this one with five separate 8½ x 11-inch sheets inserted into a chipboard cover (bottom). Each of these images was then turned into retail counter card displays (top right). In the updated work, however, the shapes were no longer associated with a particular "fit."

organizational skills and marketing finesse required in the art of merchandising fashion through design.

TRADE BROCHURES For example, trade brochures, like the one for the Silver Tab line discussed later, are designed as a positioning tool to give fashion buyers a solid image of what makes this line of clothes different. They are distributed by the Levi's sales force, who use them as a visual aid in presenting the line and as a "leave behind" for the store buyer. It is an initial product introduction conveying the first "image" of the line, but it must be executed on an extremely tight budget since it may or may not gain momentum in the marketplace, and could be "dropped" by the next season. Morla explains, "You never know which line will end up being a success, so you have to think beyond the initial trade piece to consumer adaptability."

COUNTER CARDS In many cases, counter cards are used to extend the image created in a trade brochure into retail stores, as was the case with the Silver Tab card profiled here. Different parameters apply for these in-store promotions depending upon their use. The Silver Tab display had to be sized for a "rounder" (a circular display rack) and had to be light and strong enough to sit atop level surfaces without tipping or showing wear. Most importantly, it had to be designed with considerable forethought, since the lag time for retail pieces to reach consumers averages about six to seven months. "You have to have an aptitude for what is current and cutting edge," Morla says. "The buyers need to have a design that informs and differentiates the product line from others, all produced in a matter of weeks. Meanwhile consumers need to embrace the look, the feel of the clothing, from an image that was created six to seven months prior."

NEW IDEAS UNDER DEADLINE When asked about the reasoning behind such rushed deadlines and frenetic pace, Morla replies, "That's fashion and I love it. Most of the time you have a maximum of six weeks to do everything, from meetings to line presentation, roughs, copy, comps, illustration or photography, mechanicals, printing and press checks, and finally, delivery. Most of the time you don't have sample garments to work with until the last minute, so the initial line presentation is key."

In addition to harried lead times and industry jargon, graphic designers working in the apparel industry must contend with the constant challenge to come up with new ideas. "All our ideas are tied to a marketing reason," Morla says. "Retail strategy and demographics play a large part in this business, whether you are designing for the trade or for the consumer. When a photo shows a drop pocket, a watch pocket, a loose thigh, or any garment detail, you can bet we've thought about the best way to get

Silver Tab Spring '89 At left is the first image Morla Design established for the Silver Tab line, using black-and-white photography, an oversized, 14-inch format, and hand-lettering for a graphic look. The vellum cover introduced early on is echoed later in the updated material. The Silver Tab Fall 90 trade image piece (at right) uses black-and-white photography and silver duotone ink, printed on a silver photographic paper. Though reminiscent of the image a year prior, specialty treatments like the die-cut scalloped edge, thermography, and hand-stitched binding display the evolution into a more enduring line.

the information across to that particular target market."

ASSIGNMENT BACKGROUND

Morla Design's work for the Levi's Silver Tab Collection has evolved over the last few years, beginning with an initial work order in 1988 for a trade brochure positioning the image of the line. (See illustrations opposite.) Targeted to young men ages 14 to 24, the contemporary line of jeans was developed for those who wanted more of a progressive fashion statement, beyond traditional wear. Of Levi's five divisions, "Young Men's and Youthwear are the most progressive, because you're dealing with the TV generation of kids," Morla says. To capture the attention of this market segment, Morla designed a hand-lettering look she describes as "young, trippy and weird" with a vellum cover that adds a certain level of sophistication.

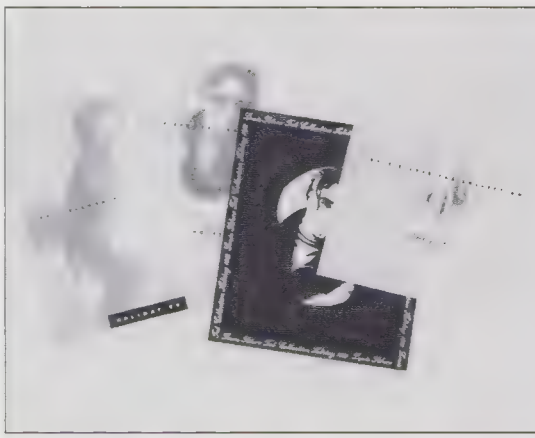
As the Silver Tab Collection gained notoriety, Morla was asked to create a "silhouette chart" for the 1989 Holiday season that would enable buyers to easily discern the different types and fits of the jeans within the collection. "The concept of a chart was just not creative enough for the image we wanted to develop," Morla says, "so we put our heads together and solved the marketing need with a design solution that also properly positioned the line." The solution was to distinguish the fit of the jeans by using waist-down shots of models in the clothing and placing each of these "fit" categories—slim, relaxed, baggy and so on—in different amorphous shapes for immediate recognition. The back side of the accordion-fold brochure showed a detail of each style placed in the same kind of shape. Morla likened the shapes to color bars used to categorize similar information. The three original shapes chosen included an amoeba-like form, a truncated parallelogram and another that combines curved and geometric lines. (Refer to opening spreads.)

As the line of jeans gained momentum in the marketplace, Morla updated and refined the image pieces for the next season to create an even stronger presence. The Spring 1990 trade brochure was an elaborate spin-off of the 1989 holiday promo. Morla used similar photography, but changed the format and size. Instead of a 6 x 6-inch brochure with an accordion fold, she designed an 8½ x 11-inch piece with a chipboard cover to convey a jaunty casualness that would tie in with the fashion trade's common use of shirtboard packaging.

It was only after the Silver Tab Collection was successfully launched to the trade for over a year that Morla Design was asked to translate the same upscale image into the consumer market, with the assignment of creating five retail counter cards, which were released in June 1990. (Refer to opening spreads.) In this article, we will follow the two recent projects—the Spring 1990 trade brochure and the retail counter cards. Both use the amorphous shapes as a striking design element.

THE CONCEPTUAL PROCESS

With each new project there are, of course, a series of meetings with Levi officials. Morla always attends the initial meeting in order



1 Morla's first step in creating the original trade brochure was to draw several rough sketches. The amorphous shapes concept was chosen as the most promising. The updated brochure is based on this idea and would show five different jean "fits" on separate 8½ x 11-inch sheets, inserted into a chipboard cover.

2 The same background leaf pattern, a turn-of-the-century wallpaper design that Morla modified into a hard-line silhouette for use on the original brochure, would be used to frame the photography. "Without something to act as a binder behind them, the shapes would be floating in space," says Morla.

3 Photographer Jefferey Newbury shot two to three rolls of film for each fit category and gave Morla contact sheets. She selected several images, which Newbury made into 5 x 7-inch prints. After approval by the client, Aramburu cut templates of the amorphous shapes from cardboard, which she placed over sized and cropped photocopies of each image. Newbury used them as guides in making the final 8 x 10-inch prints.

to understand the client's marketing objectives and how to position the new product line. Creative direction is usually clear to her by the end of the meeting. She then gives sketches to the staff designer assigned to the job, but oversees all the projects through completion. For the Levi's Silver Tab Collection, Jeanette Aramburu was the designer in charge. The next meeting with the client was the crucial "line presentation" where the garments were physically shown, and specific areas to accentuate were highlighted either by the product, merchandising or ad manager.

Morla's attempt with the Silver Tab Collection was to create a contemporary warmth without conveying an "overly sensitive" style. "You've got to understand that 15 years ago marketing to the 14- to 24-year-old male was relatively unheard of. Back then, girlfriends and mothers were the primary purchasers," Morla expounds. To create a whole different context and mood, the design team stayed far away from the neons and splashy bright trends and focused on a solution to convey the difference in fit between the various styles in an understated, fashionable manner. Aramburu described the approach as a "retro, bad boy/1930s feel with a typographic and visual approach that is definitely contemporary 1990s."

The design plan for the updated trade brochure was to create the same look used in the 1989 Holiday brochure in a different, larger format. The new size would signal to buyers that the line carried more weight and credibility in the marketplace after the first season launch.

Morla drew rough sketches which were all very similar in look, tone and garment detail. One was selected for recommendation to the client, with the others shown as "the progression of the work." (See Figure 1.) While the amorphous shapes were still used as a design element, in the updated campaign the shapes were not associated with each different fit of jean. This was done primarily because the client added two new styles of jeans, bringing the total to five. The total look became more important than associating shape with "fit."

Instead of an accordion-fold brochure, the plan was to show each of the five different jean "fits" on separate 8½ x 11-inch sheets, which would be inserted into the pocket of the chipboard folder protected by a sheet of vellum. "The reason for this change was that the sales force does not always carry the complete line of jeans. They needed the flexibility to be able to add or take out these sheets as needed," explains Morla.

Unlike the original brochure, there would be no details of the clothing on the back of each sheet. But the same background leaf pattern would be used to frame the photography. "Without something to act as a binder behind them, the shapes would be floating in space," says Morla. The pattern, a turn-of-the-century wallpaper design that was modified into a hard-line silhouette, would also be printed on the back of each sheet. (See Figure 2.) Morla planned to print some of the leaf pattern as a grayed cream-color tint varnish and foil stamp the name of the collection on the chipboard cover. *Tip: Tint varnishes can be substituted for colored ink on press. Since varnish is a*

4 The five 8½ x 11-inch cards were printed five-up on Quintessence Dull 65 pound cover at James H. Barry. The four process colors plus a tint varnish (mixed with a grayish cream match color, shown in inset) were used to create the effect. The ink for the gloss varnish was added on press until the color was right. The sheet was printed as a work-and-turn because of the print pattern on the background.

type of ink, it can be mixed with any color to achieve an innumerable variety of tints. The script face, Shelly Allegro, would be stamped in the same grayish cream foil which would reverse out of a small black bar, also foil stamped. The same bar with script type would also be printed on the top right corner of each of the five sheets.

PHOTOGRAPHY

Although the new brochure would use exactly the same style of photography, pictures of the new jeans in the line had to be shot. So after Levi officials approved sketches, Morla again called photographer Jefferey Newbury to shoot more mid-waist shots. He was chosen for the original project because of his expertise in black-and-white mood photos and ability to envision the end product conceptually.

Well aware that each of his photographs would have to fit into these amorphous shapes, Newbury shot two to three rolls of 35mm film for each style of jean, paying close attention to the lighting as well as the stance and attitude of the model. "Even though these are mid-waist shots, the camera angle and pose creates multiple variations on the same image," Newbury says. "We wanted a contemporary, aesthetic approach while still showing the details of each jean."

Newbury developed working prints in a 5 x 7-inch format and presented the contact sheets to Morla, who then selected two to three of each style to present to the client.

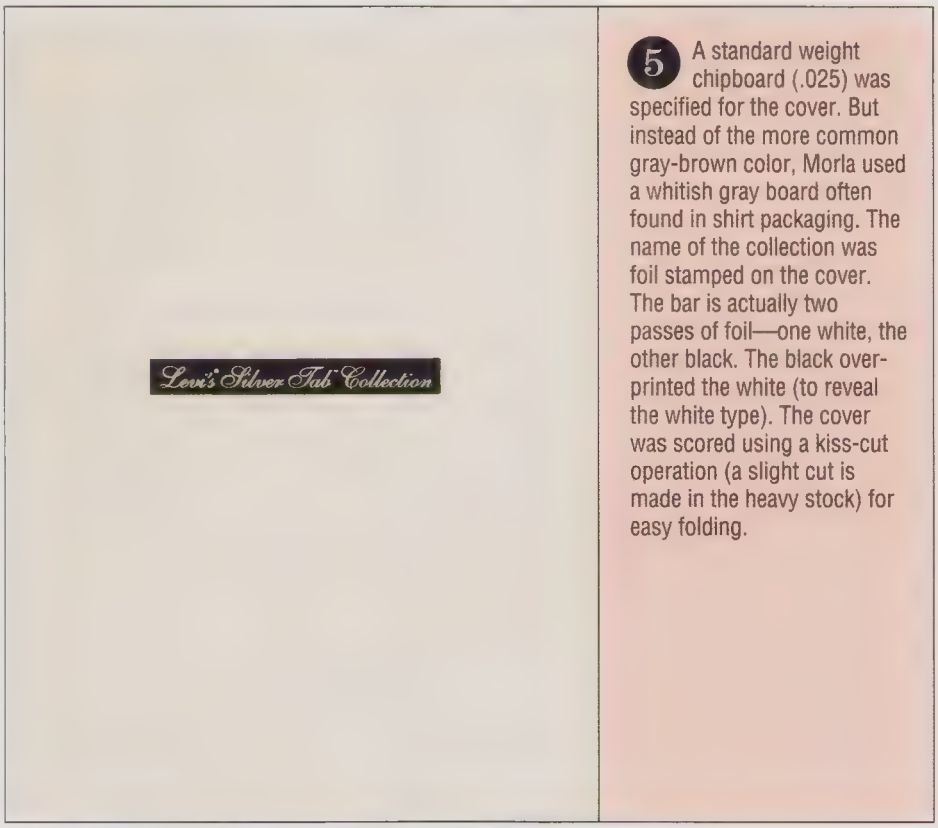
DESIGNING THE LAYOUTS Once the working prints were approved, Aramburu cut templates of the shapes from cardboard scrap. (See Figure 3.) New shapes emerged in the second brochure that combined curved and geometric forms. The designers then photocopied and enlarged the prints so they could work out the specific crops. The templates were placed over each photocopy and given to Newbury as a guideline in making the final 8 x 10-inch prints.

To achieve the soft focus, sepia-toned look that characterize the photos, Newbury uses a bleaching process as well as other darkroom techniques, which he intends to keep secret. *Tip: Refer to Step-By-Step Graphics, Vol. 5, No. 7, "Old is New: Salted Paper Photographs," for more information on toning and manipulating black-and-white photography.* The effect creates a turn-of-the-century portrait appeal. "This is a very forward aesthetic approach for Levi Strauss," says Newbury. "It's taken me years of experience and discipline to accomplish this technique, and I'm finally going to be able to use it in a commercial marketplace."

BROCHURE PRODUCTION

Morla specified a Quintessence Dull 65-pound cover stock (Potlatch) for the 1,000-piece brochure run—the same stock used for the earlier piece. She selected all caps Futura Extra Bold for the type that would identify the style of each jean. Shelly Allegro was used for the title of the collection. The combination conveyed a mix of contemporary style and period warmth.

Newbury's completed prints were sent to Repro-Media for color separation (the leaf pattern was line art). The job was



5 A standard weight chipboard (.025) was specified for the cover. But instead of the more common gray-brown color, Morla used a whitish gray board often found in shirt packaging. The name of the collection was foil stamped on the cover. The bar is actually two passes of foil—one white, the other black. The black overprinted the white (to reveal the white type). The cover was scored using a kiss-cut operation (a slight cut is made in the heavy stock) for easy folding.

6 Using the amorphous shapes created for the original Levi's Silver Tab Holiday trade brochure, Morla, working with designer Jeanette Aramburu, explored the use of the same technique for translation into counter cards for retailers. While several new options were explored, as seen in these preliminary sketches (center), Morla suggested going back to the shapes in the original brochure.

TAKING CREATIVE RISKS

Petite in stature and powerful in presence, Jennifer Morla exudes a style indicative of her cutting-edge design firm. "All my designers are senior," says Morla, "and all bring a different background to the firm."

With three designers and a total staff of six, Morla Design, which opened in 1984, has consistently captured the attention of some of the country's most visible corporations by producing award-winning work in print collateral, identity, packaging, signage and interior architectural design.

"We never take a risk with capabilities, we always have an eye on the time frame and budget, but when it comes to creativity, we take all the risks we can to keep it fresh and exciting," says Morla. Her ability to anticipate trends before they ever begin has paid off in a strong industry presence and client success rate. "We ask the right questions, focus on the marketing goals, and choose clients with an open mind. They may not know what to expect, but they know what they want to accomplish."

As for the inspiration for ideas coming out of this small, prolific shop, Morla added, "I don't look at what other graphic designers do and then try to improve upon it. I draw my inspiration from travel, history and current events. It's important to try to keep a world view at all times."

Other Work At left, exhibit display, 100-square-foot galvanized steel and aluminum exhibit for Levi's Men's Apparel Guild. Top right, paper promotion "The Art of Writing," for Simpson Parchment. Lower right, Levi's Binder, a informational piece for the sales force. It describes virtually every garment in every line of Levi's jeans division.

printed at James H. Barry as four-color plus a tinted gloss varnish. The ink for the gloss varnish, a grayish-cream match color, was added slowly on press until the right tint was created. At that point, the printer was directed to stop pouring; sample sheets from the run were used to match the varnish color thereafter. (See Figure 4.)

The only problem of significance on press was when the printer abutted the varnish to the outline of the photo, causing the soft focus look to disappear. Because the resulting line was too harsh, the designers had the printer reshoot and create a new plate for the varnish run.

Standard weight chipboard (.025) was specified for the cover. But instead of the more common gray-brown color, Morla used a whitish gray board often found in shirt packaging. Normal scoring was replaced by a kiss-cut operation due to the chipboard's weight. The script title on the cover is two hits of foil, one white (put down first) and the other black . (See Figure 5.)

DESIGNING THE COUNTER CARD

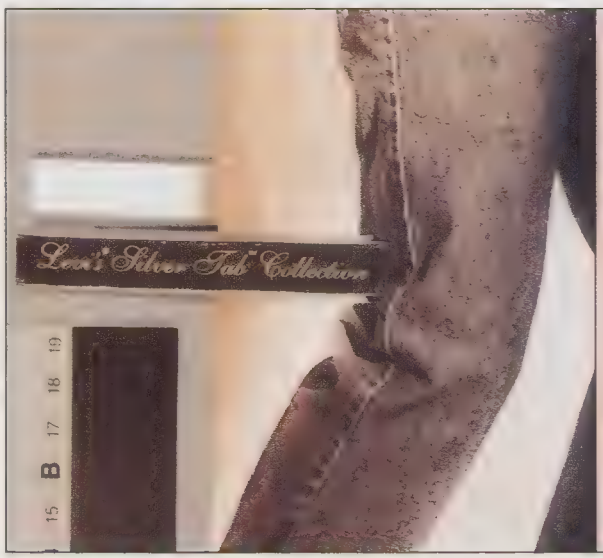
While the double-sided counter card displays were intended for consumers rather than store buyers, the concept remained the same, except that instead of reversing from a large background, the counter cards would be die-cut to highlight the shapes. This entailed a few added steps which included construction of a three-dimensional study and extensive consultations with James H. Barry printing representative, Les Ferroggiaro, to determine budget, stock, die-cut capabilities, and the mounting and gluing process.

Five different counter cards had to be produced, one for each of the fit categories. As in the original Holiday 1989 trade brochure, the front of the cards would show the full length of the jeans, the back, only a detail. The designers played with several new shapes, but Morla suggested going back to the exact shapes used in the updated trade brochure. (See Figure 6.) In the end, the same shapes and photographs used for the updated trade brochure were used again for the five counter cards.

SIZE The cards had to be large enough to be seen, yet small enough so they would not get in the way when displayed on the counter. So the designers created a series of studies focusing on only one of the shapes, enlarging it to between 10½ and 12 inches. Areas for the background leaf pattern and type were then added, making the whole approximately 14½-inches high and 8½-inches wide.

7 The designers created a series of black-and-white studies enlarged from the trade brochure and experimented with different angles and protrusions to create visual interest. Aramburu mounted the 8 x 10-inch photocopies onto foam board, along with a photocopy of the leaf pattern, and sample rub-down type and color to create a 3-D representation for use as an estimating tool and rough comp for the client.

8 When Morla (not shown) and Aramburu (right) showed Les Ferroggiaro (left), of James H. Barry, the 3-D comp, he explained there would be substantial risk that type would be cut off if the logo and black bar were die-cut with the rest of the card. He suggested die-cutting these separately and hand gluing them. Budget feasibility, the colors and varnish, the mounting and gluing process and the support system were also worked out with Ferroggiaro.

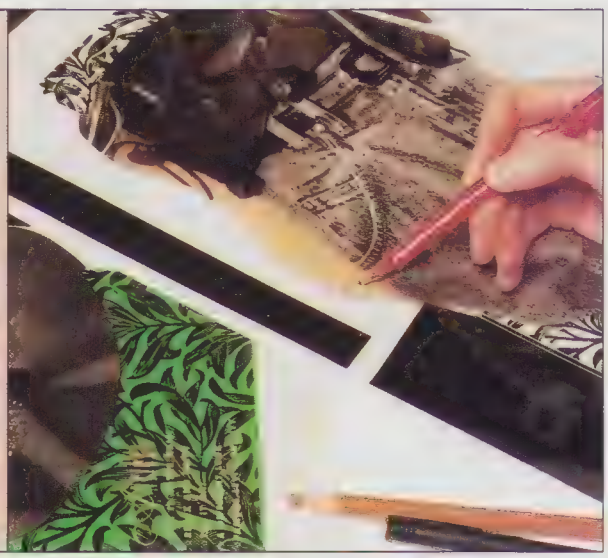


9 To support the black bar when glued, Ferroggiaro also suggested die-cutting a shape as wide as the bar onto the edge of the chipboard (top). The bar could then be glued directly onto the protrusion (bottom).

10 Once the design problems were worked out to everyone's satisfaction, Aramburu placed the templates over sized and cropped photocopies of Newbury's pictures—the same ones shot for the updated trade brochure. These were given to Newbury as a guideline for making the 11 x 14-inch prints that would be given to the separator.

11 The mechanicals given to the printer included all typographic call-outs (Futura Extra Bold, Spire and Shelly Allegro) and color specs (a Toyo color for the green background) as well as the leaf-pattern and logo in line art form, Newbury's 11 x 14 prints and a copy of the photographic images for position only.

12 Color separations of the amorphous shapes were handled by Repro-Media. A Scitex system was used to slightly shift some of the reds and blues, according to Ferroggiaro. The designers marked up corrections on Chromalin proofs and returned them to the separator for corrections.



Morla planned to use the same leaf pattern background as in the trade brochure, but she would specify black and green instead of a tinted varnish. This would put the focus on the shape and therefore the jeans being displayed. As these problems were solved, the designers then worked up a 3-D comp using enlarged photocopies mounted to cardboard. (See Figure 7.)

TYPE Promotional type would be reversed out of the green and black background in a grayed cream color (all caps Futura Extra Bold for the name and description of the jeans, Shelly Allegro for the drop cap and Spire for main identifier tag lines like "Baggy Fit"). The designers had first specified Futura for the identifier tags, but the client requested Shelly Allegro to tie in with the hang-tags, which Morla did not design.

The title, "Modern Authentics," was placed along a curve, either at the top or side of the photo, depending upon the shape used in the counter card. The designers had specified a smaller size of Futura Extra Bold for the marketing copy, but the client requested a larger size. Aesthetically, the designers preferred smaller type, but Morla pointed out, "Marketing is pivotal—Levi's needed the customer to see at-a-glance what the jean was all about."

PRE-EXISTING PARAMETERS Aside from the obvious addition of more color, the most significant change in appearance between the trade brochure piece and the counter cards involved a circular button logo, which was pre-established by the client.

The logo was produced by Levi's in-house staff for a promotional "pocket flasher," which is similar to a hang-tag in function and considered to be another garment accessory to implore the consumer to try on the jeans. The challenge was to incorporate the Levi's emblem, which was already in use, into the leaf-patterned design. The designers chose to place it near the top of the card for maximum identification.

As a tie-in with the trade brochure, Morla also planned to use on the counter cards the same bar that was foil stamped onto the chipboard cover. In this case, however, it would be printed four-color and protrude from the side of the card like the logo. The script on the bar was specified in the same grayed cream color as the rest of the type and reversed out of black.

CONSULTATION WITH THE PRINTER After the designers showed Ferroggiaro the 3-D comp, he explained some of the problems they could face on press. For one, the designers had planned that the logo and black bar would be die-cut with the rest of the shape.

See Figure 8.) Since there was substantial risk during die-cutting—the type could be cut off because the press sheet and chipboard base may not align exactly—Ferroggiaro suggested that they be printed and die-cut as separate elements and hand-glued. (The display was double-sided, so the black bar and logo had to appear on both sides and align when glued together.)

To support the black bar when glued, Ferroggiaro also suggested die-cutting a shape as wide as the bar onto the edge of the chipboard so the bar could be glued directly onto the protrusion. (See Figure 9.) They also discussed how the press sheet would be mounted to chipboard, and who would perform the task (Premier Mounting). In the automated mounting operation, glue is applied to the reverse side of the press sheets, which are slipped onto the chipboard, then put through a roller so the paper adheres to the board. After they are dried, the back side is registered and also adhered to the board.

While this kind of mounting is common, "usually you don't mount two sides with this kind of critical registration," explains Ferroggiaro. "On the circular logo, the type is very close to the edge. When you die-cut the circles, one could be on, the other could be off. It is the same problem with the bars."

SUPPORT SYSTEM The designers also consulted Ferroggiaro regarding a support system for the card. Morla worked out a jagged spur-star pattern that would function as a stand-up base to support the display. It would be printed in black, die-cut and fit into a groove at the bottom of the display. "I knew a foot like this always works because we had designed them before," says Morla. "But Les figured out how wide the cut had to be at the top of the star shape and how deep." (Refer to Figure 8.)

PHOTOGRAPHY Once the design problems were worked out, Aramburu placed the templates over sized and cropped photocopies of Newbury's pictures. (See Figure 10.) These would be given to the photographer as a guideline for making the 11 x 14-inch prints that would be color separated. Newbury used the same toning and bleaching process as in the brochure. In the final prints, the shapes float against the background.

PRINTING AND DIE-CUTTING Once again, four-color separations for the job were made by Repro-Media. The Scitex system was used to slightly shift some reds and blues, according to Ferroggiaro. After making color corrections on Chromalin proofs, mechanicals were made and sent to James H. Barry for printing. (See Figures 11 and 12.)

The counter cards were printed in two runs on a six-color Komori press. The six inks included the four process colors, a Toyo match color (No. 8428) as a fifth color to achieve the green in the leaf pattern background, and an overall gloss varnish. Morla again specified Quintessence for the paper, but switched to a 100 pound gloss book weight because it would be flush mounted to .055 weight chipboard.

During the first run, only one card was run. The single press sheet held both front and back sides. When this was successful, the designers and printer decided to print all four at once on two separate sheets. All the fronts as well as the logos, bars and supports were printed on a 38 x 40-inch sheet, and all the backs on a smaller sheet. (See Figure 13.) The die-cut bars and logo were hand-glued to the displays. After random lot tests to assure fit, the balance of the run of 1,000 was polybagged and shipped flat to retailers.

EXPECTED SUCCESS

Levi Strauss & Co.'s Stacey Bovero's final feedback on the two projects was positive, and almost expected. "Morla Design does consistently good work for us. They're not too big, they're self-supportive, and they truly know the industry."

Levi's has a large in-house staff and promotions department, as well as an ad agency that handles all print and broadcast involving media placement, yet still there is room for graphic designers to flourish. Bovero explains, "We go outside for several design projects, and to several designers. We look for different interpretations and a freshness that is fashion. Above all, we seek designers who understand the inspiration of the product line."

The potential drawback for designers who work in such a complex business as fashion may be the obvious risk of being typecast exclusively within that realm. Morla emphatically reflects that premise, "A different approach is what clients come to us for. That's what we do best." ■

Amy Jussel is a San Francisco Bay Area freelance advertising and editorial writer.

13 The cards were printed on Quintessence 100 pound gloss book on a six-color Komori, with the four process colors, plus a match green and gloss varnish. After a successful first run where only one card was printed, the remaining four were printed together in two runs. All the card fronts plus logos, bars and supports were printed on a 38 x 40-inch sheet, the backs on a smaller sheet. The double-sided images were die-cut and mounted on .055 chipboard and the logo buttons and black bars were affixed with a glue-gun by hand.

Painted Reliefs for the Printed Page

Joe Fleming uses Masonite and old metal to build a dimensional "canvas," then paints on the construction with acrylics for the cover of an annual report.

By Peter Giffen

It is hard to describe what Canadian illustrator Joe Fleming does. He likes to call it "painted sculpture," but acknowledges that this isn't exactly right. Nor is it three-dimensional art. "Someone pointed out to me last week," says Fleming, "that sculpture has to be something you can see from all different angles. I guess it's more like painted relief. It jumps at you off the printed page."

However you describe his work, there is no denying its effectiveness. "It's gutsy, strong, brilliant and arresting," says designer Klaus Uhlig, a Fleming admirer, who used one of Fleming's works in a fundraising brochure for Ontario's Sunnybrook Hospital. The 25-year-old Torontonian's illustrations usually consist of double layers of painted Masonite or wood, framed with beaten metal edges. When photographed properly, they cast shadows that impart a distinctive three-dimensional look.

The rugged, weathered metal edges of the pieces suit Fleming's painting style, with its bold, expressionistic shapes, monumental structures and larger-than-life figures. This is not to say the work lacks subtlety. Its substance does not hinge on the novelty of the added dimension.

Fleming is an accomplished painter with an advanced color sense. His inspiration comes from the cubist movement and from constructivism. His art features an intricate interplay of light and dark hues, meticulously applied in many layers. Noting the combination of a strong graphic look and subtle color schemes, art director James Ireland describes the illustrations as "3-D sophisticated-primitive."

Ireland first gave Fleming a magazine assignment in 1988, and more recently had him illustrate a school textbook, "Perspectives 1," for HBJ/HOLT/Saunders. He has seen a transformation in the young man's work over the years. Where his style was unformed when they first met, now it is in full blossom. "His palette is so subtle and his color combinations so unique that it seems that he has been in this business for 50 years," says Ireland. "I think he will soon become one of the hottest illustrators in North America."

One of the hallmarks of Fleming's work is his use of found materials. He might take wood from his backyard or tin from a scrap yard and incorporate them into his art. Similarly, he has an easy-going attitude about the tools of his trade. He buys the most inexpensive brushes that he can find, even using a house-painting brush to lay down a wash, and pays little attention to brand names. In this, Fleming is a purist. He depends on his inner creative compass, rather than technical aids, to render his artistic vision.

ANNUAL REPORT COVER CONCEPT

Last spring, Fleming was approached by designer Jerry Meland of Word & Image in Toronto to produce a cover illustration for the Industrial Accident Prevention Association's (IAPA) annual report. Meland points out that the client, who had a limited budget, could only afford one commissioned artwork, so a lot was riding on it. "At first, we thought we might go the typical way and use a photograph," he explains. "But then

Painted Reliefs Joe Fleming's illustrations are constructed of layers of Masonite or wood, framed with beaten metal edges then painted with acrylics. The artist builds up surface texture with acrylic modeling paste; his luminous tones are achieved with numerous layers of thinly-applied color. When photographed properly, the images cast shadows that impart a distinctive three-dimensional look. On this page is the illustration covered in this article, one which was painted for the cover of an Industrial Accident Prevention Association's (IAPA) annual report (A.D. Jerry Meland). On the opposite page is an illustration for a cover and inside folder of a CD storage box for Gala (A.D. Nolin Laroseé).

we decided this was wrong. The IAPA covers so many areas that a photo would have been too specific. That's why we chose Joe, whom I have worked with for a number of years. He's good at taking a specific subject and getting at its symbolic heart."

Given a free hand, Fleming decided to do a scene from a steel plant. He felt that the ragged metal edges of his picture would be a perfect accompaniment to the portrayed industry. Since the IAPA is concerned with work safety, Fleming was left with the challenge of capturing the immensity of the factory and its operations without making the scene seem too threatening to the workers.

USING REFERENCE Normally Fleming works without references, drawing on his fertile imagination to create figures and backgrounds. But in cases where he has to portray something specific, he will consult pertinent photographs for accuracy's sake. For this assignment, his unfamiliarity with the steel industry dictated that he travel to the nearby city of Hamilton, Ontario (Canada's version of Pittsburgh) to take pictures of local factories.

Like many of Fleming's best relief pictures, this one would create a contrast with its two layers. The main, front layer would portray the inside bustle of the factory, showing a huge vat pouring molten metal. The back layer would have a more serene image of the factory outside. "The steel plants really are beautiful in an eerie sort of way," says Fleming. "I was trying to make both the inside and outside a little more romantic than people usually think of them. Outside there would just be some nice shapes and a blue sky, to give a more peaceful look. Inside, the actual work is happening. You have to show how small the people are compared to the vat, but give a safe feeling as well."

SKETCH As usual, Fleming began with a rough pencil sketch, showing all the picture elements in place. He included written directions, indicating the nature of the two layers and showing the area that would be lit up by the red hot steel. (See Figure 1.) The sketch was sent by fax to Word & Image and approved without change. According to Meland, the IAPA was very pleased by what it saw. "They fell in love with the picture from the very first pencil draft. It got across exactly the message they wanted, showing the tension between the huge steel plant and small workers."

CONSTRUCTING THE 'CANVAS'

Once the idea was approved, Fleming

1 To start, Fleming draws a rough pencil sketch using reference photos that he took of steel factories. The sketch shows the two layers of the artwork, displaying both the inside and outside of a factory, with a huge vat pouring molten metal as the centerpiece.

2 After the sketch is approved without changes by the client, Fleming draws the outlines of the sketch to scale (using lead pencil) on the Masonite. The relief picture will stand about 3½-feet high. Sometimes he will enlarge his rough sketch on a photocopier, put graphite or chalk on the back of the paper and transfer the image.

3 He cuts out the two layers of the picture with a hand-held jigsaw. He uses Masonite because it is light and durable. In this case it is ¼-inch thick, since he finds that ⅛-inch wood warps too easily. When he wants to go thicker, he uses plywood.

4 After gluing and nailing together the two layers of the picture, Fleming creates a frame for the back of the artwork with the pieces of 1 x 2-inch wood scraps. He cuts them to size with the jigsaw, glues them in place with a hot glue gun, and then hammers in nails. Otherwise, the frame might come off as he hammers on the edges.

Photos By Daniel Anast

transferred the outline of his sketch to Masonite, drawing it to scale freehand with a lead pencil. (See Figure 2.) While this painting surface will stand more than 3½-feet high, Fleming also works as small as 8 x 10-inches. This is one of three methods he likes to employ. When he wants a more exact replication, he might blow up the sketch on a photocopier, apply graphite to the back of the paper and trace over the outline with a pen. Since he sometimes works in sizes too large to be directly reproduced on a photocopier, Fleming will enlarge the drawing part by part and then tape the pieces of paper together to create the complete image. He has also been experimenting with an old opaque projector, going over the projected image with pencil. However, he has found that the projector sometimes slightly distorts his sketch.

CUTTING THE MASONITE Using the transferred outline of his drawing as a guide, Fleming cut out the pieces for the inside and outside factory scenes with a hand-held jigsaw. (See Figure 3.) He likes working with the Masonite because, with its steam-exploded wood fibers, it is both light and durable. "At first, I used to work with some very thick pieces of wood, like high-density particle board," recalls Fleming, "because I needed something to bend the metal around. It was almost too heavy to hang. Then I decided to start using the Masonite, which is much lighter."

BUILDING THE FRAME Since the Masonite is also much thinner than the wood he used, Fleming had to build a frame for its back surface, so he could wrap around the metal edges later. After gluing and nailing together the two Masonite layers for this picture, he took some 1 x 2-inch slats of wood that he had lying around his house and cut them to size with the jigsaw. (See Figure 4.) Then he stuck them to the back of the Masonite with a hot glue gun and nailed them in place.

METAL EDGES For the metal edge around the picture, Fleming took old tin from a scrap yard, rather than buying shiny new metal. "I like metal that has been exposed to the elements, that has old paint and rust. It has lots of character," he explains. Fleming says his preference also has a practical consideration. "I ran out of scrap metal during one job and started buying new sheets of metal. But paint wouldn't adhere to it because it was so glossy. The old stuff has a tooth to it."

He laid the metal along the edges of the top side of the picture surface, nailed it in place and bent it around using a hammer. (See Figure 5.) He then hammered nails through the sides to keep the tin firmly in place. The metal not only serves as a unique frame for his work but becomes part of the painting surface.

MODELING PASTE Next the artist applied a layer of Liquitex modeling paste to the surface of the Masonite. (See Figure 6.) *Tip: When working with wood, he uses gesso to prevent it from absorbing too much paint and to keep the wood grain from showing through.* He employed the modeling paste here to create special textures (it is much thicker than gesso). He applied it with his fingers in broad, sweeping motions. Says Fleming, "Some people think that it looks like paint strokes or like airbrushing." As well as giving the art an almost tactile quality, the uneven textures of the modeling paste later would be used in creating his light and dark coloring scheme. *Tip: By using modeling paste, you can create a textural look and still paint fine details.*

TRANSFERRING THE IMAGE After laying down a burnt umber wash, Fleming transferred his sketch onto the painting surface (the modeling paste obscured his other image). He redrew the sketch freehand, tightening

5 Fleming places thin scrap tin along the upper edges of the picture, nails it in place, bends it around the frame using a hammer and then hammers nails into the side of the frame. He uses the old scrap because he feels it has more "character," and its rough surface better holds the paint that he will later apply.

6 He applies Liquitex modeling paste to create interesting textures in the picture. Applying the thick substance with his fingers, Fleming produces sweeping strokes that will look like brush strokes once the picture is done. In some other jobs, he has applied the paste with a sponge to create a different effect.

7 After laying down a burnt umber wash with an ordinary house painter's brush, Fleming redraws his sketch on the cut-out surface using a yellow Prismacolor pencil, tightening up details. In other instances, he might transfer the image by covering the back of the photocopied sketch with light chalk and tracing the entire image.

A STYLE BORN OF DESTINY

That Joe Fleming would add another dimension to his art seems a matter of destiny, not chance. While growing up in Russell, a small town in Ontario's Ottawa Valley, he was always building things: working with wood and found objects and welding together pieces of metal. His father also did fine carpentry as a hobby. "I've always been shape-and-color oriented," explains Fleming.

After receiving an art degree at Sheridan College in 1986, he moved to Toronto and quickly made a name for himself in magazine circles with his striking acrylic illustrations. Last year, while tearing an old veranda off his house, Fleming noticed some of the rusted tin stripping and "realized what a nice material it was."

He started incorporating the metal in his personal art, painting on double layers of wood, so that he would have a thick edge to wrap the tin around. Fleming was impressed by how well the relief surface complemented his work. "It became more sculptural and contained more life," he says. Commercially, he first used his new art when commissioned to do a poster for the 1989 Toronto Annual Art Show. Since then, he had done his distinctive work for a variety of editorial and corporate clients, including the Bank of Nova Scotia, Intrepid Records, Trimark Financial Corporation, Wang, and *Toronto Life* and *Vista* magazines. He has also begun to break into the lucrative advertising field.

However, his transition to relief art has not been entirely smooth. "At first it was a little tricky," Fleming recalls, "because most of the stuff I was doing was editorial and book publishing. Their budgets were relatively small and when I came to them with wood and metal and all that, it obviously couldn't be wrapped around a drum to be separated. So I had to do a transparency at an additional cost. I don't know if I lost some jobs because of that. I just decided that this is what I wanted to do; that it is the way I work best."

The attitude is indicative of Fleming's artistic aspirations. "I consider myself as much a fine artist as an illustrator," he explains. "I'd be doing this if no one was paying me." Whenever possible, he tries to make sure that his commercial assignments reflect what he is doing personally, so that one type of work feeds the other.

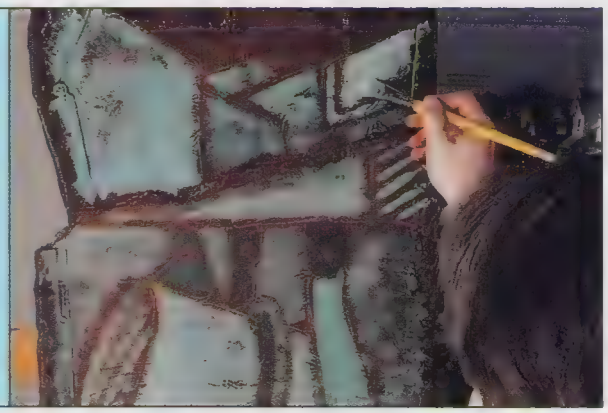
Last June, Fleming had a chance to indulge his fine art side with a one-man show, entitled "A Minori Ad Majus: From Scrap to Art," at Totonto's Idee gallery. And though he is happy with his present situation—doing plenty of commercial work to finance his fine art habit—he would like to see his relief pieces appear in galleries more and more over the years. As he says, "My goal is to be 40- or 50-years-old and doing nothing but painting."

Fleming Work At top, an illustration for a Mitel advertising campaign slogan, "In an ideal relationship, both partners benefit" (A.D. Hewson Bridge & Smith). Below, a poster illustration to celebrate Toronto's International Authors Festival (A.D. Harbour Front Design).

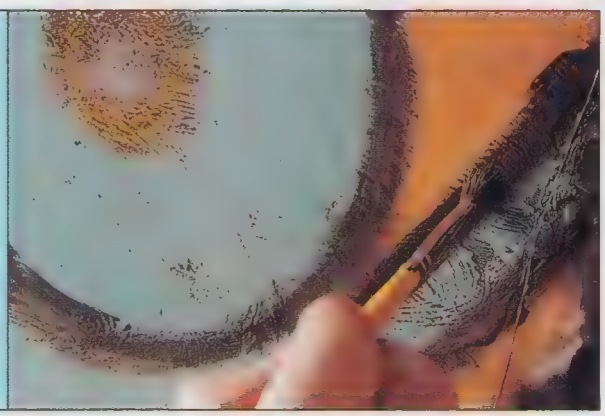
it up, with a yellow Prismacolor pencil. (See Figure 7.) Had he blown up his original sketch to the appropriate size, he would have put white chalk on the back of his rough sketch and traced over it. He would have then gone over that with a pencil crayon, because "you are left with a ghost image. If you rub it with your arm, it will come off."

PAINTING

Fleming creates his elaborate colors through multiple layers of paint, applying a dark wash before each new layer of color. He works with acrylics because they dry faster than oils and unlike watercolors, they allow him to drastically alter color schemes mid-painting, if he sees the need. "You don't have to worry about making mistakes," explains Fleming. "I don't just paint an area once. What I do is block everything in and then apply a wash. Later, I go back, fill in again and start thinking about color and being more precise. Then I give it another wash. I do that several times. What it does is build color and softens lines."



8 Fleming blocks out the shapes with a Grumbacher No. 10 hog's hair brush. His choice of a gray-blue color is random. He won't really consider his color scheme until the next layer, when the shapes are fleshed out. He uses Liquitex acrylics, because they dry quickly and allow him to change color schemes at almost any point.



9 Using a No. 5 Grumbacher, Fleming outlines his shapes with dark paint to help give them a bold, graphic look. The paint is a mixture of burnt umber and ultramarine. "I never use black," he explains, "because it kills color." He will increase the amount of ultramarine in the mixture when he needs a darker color.

10 Here he adds some textural flourishes with an woodcarving tool. In contrast to the broad, sweeping strokes of the modeling paste, these create some sharp, narrow scratches, adding a bit of variety to the picture surface. They are merely grace notes, and not essential to the overall effect.

Although the sweeping strokes of the modeling paste makes it look as if Fleming paints with a wet brush, in fact he uses a dry-brush technique. "My clothes and my arm are always covered in paint. I rub the paint off until there's hardly any left on the brush," he says. Fleming begins with dark paint and then applies progressively lighter coats of paint. "The texture that I created [with the modeling paste] forms hills and valleys. Then as I go over it with a lighter paint, it sits up on top of the hills." The interplay of lights and darks impart a glow to his art.

BLOCKING IN SHAPES Where up to this point the work had been largely calculated and mechanical, at this stage Fleming began to work intuitively, feeling out a color scheme as he went along. Even as he put on the first layer of paint, he had not decided his color scheme. The choice of the gray-blue, applied with a Grumbacher No. 10 brush, was purely random. (See Figure 8.) At that point, he was concerned with blocking out the shapes.

OUTLINES Fleming then applied a dark outline to the shapes with a No. 5 Grumbacher brush, using a mixture of burnt umber and ultramarine blue. (See Figure 9.) "The dark lines make the work more graphic," he explains. "With commercial art, when you're doing an annual report, or a magazine, or selling a product, it helps to be graphic, so you can get people's attention. That's why I've fallen into this style, rather than being soft and impressionistic. And with everything bold and graphic, it's harder to screw up in the printing process."

NEW TEXTURES Using an old woodcarving tool, Fleming scratched some new textures on the picture. (See Figure 10.) The sharp, thin lines provided a contrast to the sweeping ones of the modeling paste. However, these were merely flourishes and not necessary to the integrity of the piece. "If I hadn't done that, the painting would have still lived," he says.

APPLYING A WASH Before applying the next layer of color, Fleming covered the painting, including the metal frame, with a dark wash. The artist mixed the burnt umber wash with a house-painting brush. (See Figure 11.) Fleming will sometimes add varnish to the wash to better seal a layer of paint. *Tip: Without the varnish, colors that look very intense when wet may become muted when they dry.*

The choice of brush is proof that he has only one criterion for the tools of his trade: "They shouldn't leave hairs in the paint." He then applied the wash. (See Figure 12.) In addition to allowing Fleming to build

layers of color, the wash served to soften the image.

As part of his refining process, Fleming went back into the drawing with a white Prismacolor pencil to tighten it up and make a few minor changes. (See Figure 13.) He did not have to redo the whole drawing, since the previous one still showed through the wash.

COLORS With the next layer, Fleming began to develop his color scheme, "but not 100 percent, because the way I work there is room to change colors by browning over, and then going back in, and then browning over. I think of the colors as the painting is progressing. At this stage, I'm keeping reddish-browns against greens, because I was thinking about metal. Blue-green is sort of raw metal to me. Greeny-red is heated up."

The red used for the molten metal and the light it casts was a particularly important choice. Had he made it fiery red, it would have had a hellish, threatening aspect, which would have been inappropriate for the IAPA job. Instead, he gave it a softer, warmer look. (See Figure 14.) "I thought it would look safer this way," he says.

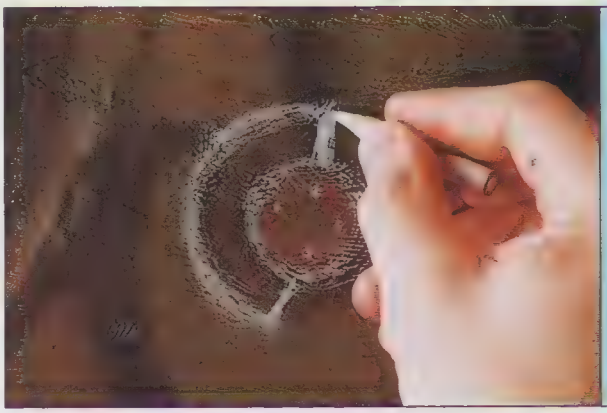
REPETITION The last steps are basically repetitions of the wash-and-paint process, where Fleming refined colors and shapes, and continued to add the dark outlines for the graphic effect, perhaps increasing the amount of ultramarine to darken the line further. (See Figure 15.)

OVERVIEW At this stage, Fleming stepped back from his picture to get an overview. (See Figure 16.) "I'm checking to make sure that my painting is going the way I want it to go," he says. "Sometimes, when people see my painting at this stage, in their minds it's finished. To me it's not. Then they see me go over it with a wash. They say, 'What are you doing? You're wrecking it.' Then I go back with the paint again. Maybe the color wasn't quite right."

HIGHLIGHTS The effectiveness of Fleming's illustrations, especially the three-dimensional illusion he creates, depends a great deal on contrast. This is achieved not only through the bold lines that define his shapes, but through highlights. He is continually building up the light and dark areas; once he has completed his last layer of color, he adds final highlights, particularly on the edges of the geometrical shapes that make up the picture. Working with a dry brush and white (or a very light version of the local color), he applies paint to the edges, blending it until there is a seamless gradation of tone. *Tip: The texture on the board picks up more of the light color than do the*

11 He mixes the burnt umber wash with the house painter's brush. Occasionally he will add varnish to the wash to better seal a layer of paint. Without the varnish, colors that look very intense when wet may dry to become muted.

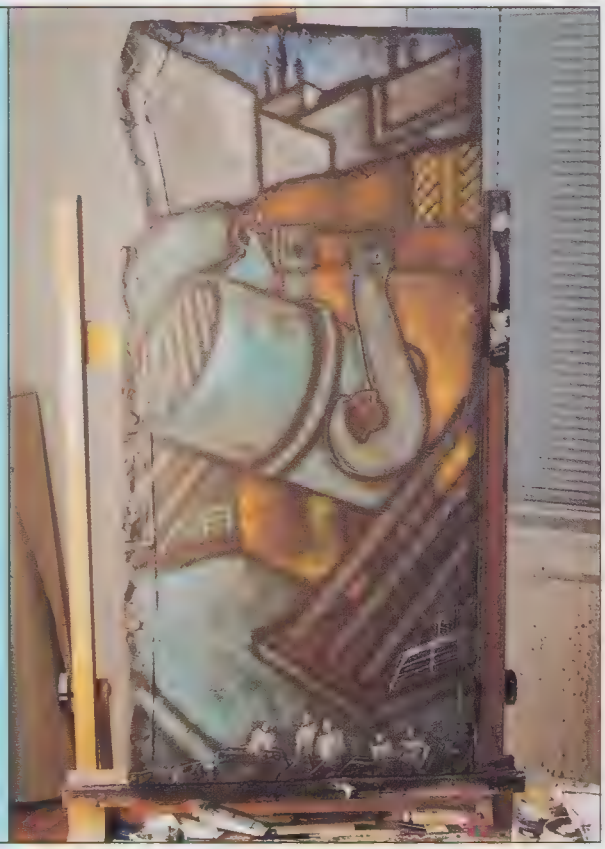
12 Fleming applies a wash to the whole picture, including the frame with the large brush. He is beginning to think about his color scheme. He will add colors, do a wash, go back in and refine the work, do a wash, and so on, creating very subtle color combinations. The repeated washes also serve to soften lines.



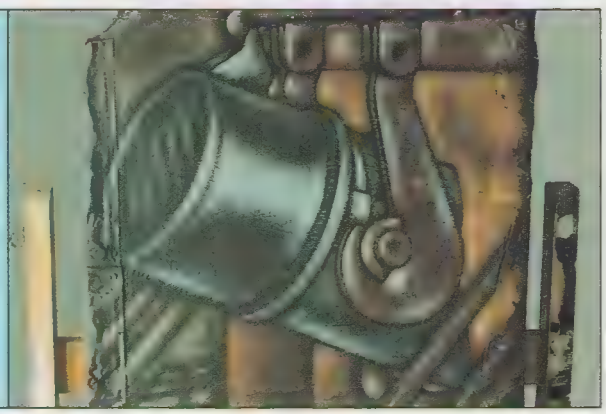
13 As part of the refining process, Fleming goes back into the painting with a white Prismacolor pencil to tighten details and make minor alterations. He does not render the entire drawing, since all the shapes show through the wash.

14 Fleming now has a more definite idea of the colors he wants to use. For the pouring molten steel and the light it casts, he decides upon a subdued red, since it is more graphic and less threatening than a fiery one. He applies the paint with a No. 10 brush, using a dry brush technique.

15 Once the paint is applied, he again outlines the shapes. A layering effect is already noticeable. The early, darker coats sit in the "valleys" created by the modeling paste, and the lighter paints sit atop the "hills." The resulting interplay of light and dark colors imparts a glowing quality to the painting.



16 Fleming stands back to get an overview of the painting, to consider if he should change the approach in his color scheme. Working with acrylics allows him to change his colors at almost any point in the painting. Basically he is satisfied, and the present colors will stand, with a bit more refinement, with the hot metals painted in green-reds, the cold metal in blue-greens, all contrasted by the deep blue of the sky.



17 Fleming begins to add final highlights to the edges of shapes. Working with a dry brush and white (or a very light version of the local color), he applies paint to the edges and center of the tank, blending it until there is a seamless gradation of tone. The texture on the board picks up more of the light color than do recessed areas.

recessed areas. This further enhances the texture and creates the striking three-dimensional effect. (See Figure 17.)

It is at this point that Fleming, if he had not been on a tight deadline, would have put aside the work for a couple of days to clear his head. Eventually "my mind tells what should be changed. Before that I was getting too tunnel-visioned."

PHOTOGRAPHY

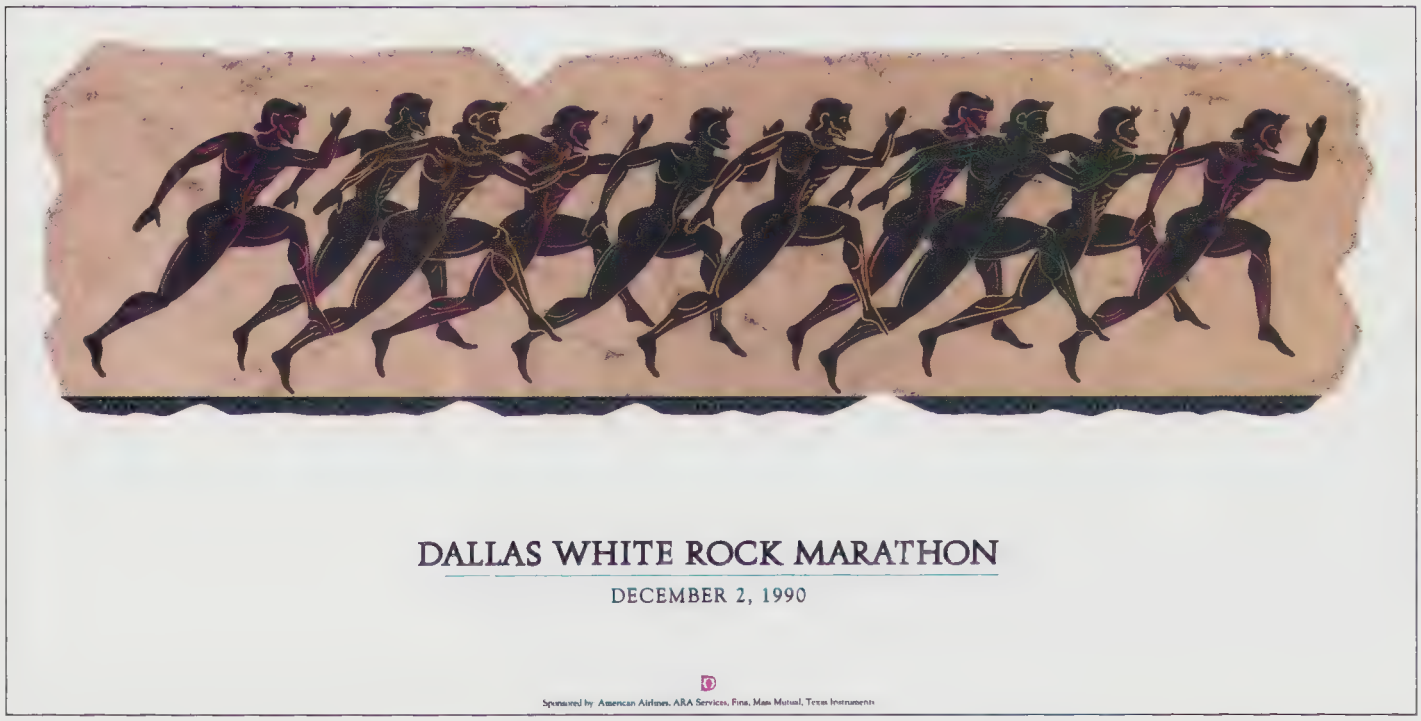
As it turned out, the picture required no drastic alterations. When Fleming finished refining his colors through the various paint layers, 10 in all, he applied a coat of varnish to give the picture a gloss and to make the colors richer. (Refer to opening illustration.) Since the relief painting could not be wrapped around a drum for separations, a transparency had to be made. To do this, Fleming went to the Toronto photography studio, See Spot Run, which specializes in shooting pieces for artists across North America.

According to David Saltmarche, who operates See Spot Run with his brother Noel, shooting the 8 x 10 transparency was a highly involved task. "A photograph can drastically change how people see the art. You have to show the textures and shadows and details. You have to shoot the work with the size of reproduction in mind. You have to anticipate where you will have dot gain at the press and where there would be light details and where there would be shadow details. In Joe's case, it is important that you see the relief elements. His work is so successful because he acknowledges people's tactile nature. We strove to get across his picture's textures, so that even if the piece changes in color or value at the separator, at least the textural component is still there, the surface value."

As it turns out, this emphasis on textures was fortunate. Because of budget constraints, the IAPA had to run Fleming's picture as a duotone, losing his intricate coloring. Still, the artist is not embittered about the experience. He approaches every job, no matter how big or small, with the same seriousness. Says Fleming, "I want every piece I do to be able to hang on the wall." ■

Peter Giffin is editor of Applied Arts Quarterly, *a Toronto-based graphic arts magazine.*

Electronic Art Meets Ancient Greece


DALLAS WHITE ROCK MARATHON
DECEMBER 2, 1990
Sponsored by American Airlines, ARA Services, Fina, Mass Mutual, Texas Instruments

Inspired by ancient Greek art and aided by Adobe Illustrator and QuarkXPress, Tom Hair Marketing Design creates promotional materials for a Dallas marathon.

By Barbara Fernandez

Just as runners started hitting the pavement to train for the Dallas White Rock Marathon, Tom Hair, of Dallas-based Tom Hair Marketing Design, set out to earn his own personal record by becoming the first to design a full program to promote the race affectionately referred to as the "Rock."

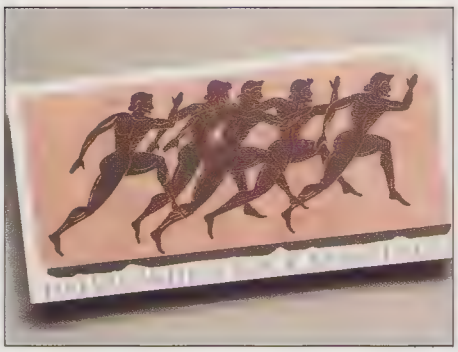
The countdown from April to December included designing a training T-shirt in early summer, followed by a race entry brochure, promotional bumper sticker, and finally a race-day T-shirt, winner's medallion, and commemorative poster.

The Dallas White Rock Marathon marshalls an army of more than 1,500 volunteers and a board of directors consisting of CEOs and VPs from corporations such as American Airlines and Texas Instruments, all of whom have run in a marathon themselves. Though it competes with the famous New York, Chicago and Boston marathons, the Rock offers no cash prize. Yet it draws participants from around the world including several Dallas-based designers. The reputation it maintains is that of a race for runners, put on by runners.

Scenic White Rock Lake became home to designer Tom Hair when he moved to Dallas from Houston. "I always knew I would do something graphically with that Lake," Hair now says. In years past, the design work for the marathon had been parceled out to several firms with one firm often designing the commemorative poster. According to Race Director Bob Hancook no one had ever attempted to develop a full program before. "This year we put all our eggs in one basket," he says. "Tom listened to what mattered to runners and the results turned out even better than we had hoped. He was right on track with all the pieces."

M.A. Hancook, Bob Hancook's wife, calls the results "absolutely spectacular. For the first time we had runners ask specifically for the brochure," she says. "No one would settle for a sign-up sheet. His strong graphics added dignity to the race."

When asked how he landed the pro bono project, Hair responds, "I asked for it." In truth, successful work for client M.A.



Hancook gave Hair an entrée. Hair suggested to her that maybe it was time to give someone new a shot at the job. "I saw it as an opportunity to jump in and do all of it and make it a totally cohesive program," says Hair.

"Getting this job wasn't a shoe-in," adds the designer. "They took a close look at me. The first question I usually hear is, 'How big is your firm?' People are real concerned about that. They've got this baby of a project and they want to make sure you're going to take care of it."

Hair's slide portfolio presentation includes work specifically focused on what he calls programs, multi-item pieces for such companies as GTE Directories, Texas Instruments, Frito-Lay and Maguire Thomas Partners, an asset management firm. "I think the main thing that convinced them was showing them work with reputable companies we'd already completed."

Hair went before the board two times before being awarded the job, and on May 1, 1990, he was given the go-ahead. By Thanksgiving all work would be completed.

DESIGN PRELUDE

As a prelude to design work, Hair asked the White Rock Marathon's board of directors to get together a focus group of runners. This was another first for the project. According to Bob Hancook, "It was the first time ever that the board had been asked for a focus group." Hair also made it a point to talk with runners before their Sunday morning runs at White Rock Lake.

During these encounters, the designer discovered many runners thought the race had not been glorified enough. This idea and many others uncovered during the focus group would eventually find their way into the theme of the campaign.

TRAINING T-SHIRT Marathon training got underway almost as soon as Hair landed the project. His first task was to design a T-shirt suited to the theme of training, but the deadline was so short, he did not have the time or information to develop a concept for the entire program.

Quickly, he recalled the tales of training agony in the focus group chats. "Training was not a fun thing for these runners," says Hair. "Of all the glory these guys wanted, training was not glorious. It was a pain." Runner after runner talked of constantly having to push themselves. The childhood

Marathon Design Inspired by ancient Greek art, Tom Hair Marketing Design created the graphics package—training T-shirt, race entry brochure, bumper sticker, race T-shirt, winner's medallion (all above) and poster (opposite)—for Dallas' White Rock Marathon, using a Macintosh, Adobe Illustrator and QuarkXPress.

story favorite, "The Little Engine That Could," came to mind. "It was too good to let go," he says.

Hair found an engraving of a train in "The Complete Encyclopedia of Illustration" (Park Lane, New York). He had a stat made, cut the smokestack from the back of the train and pasted it onto the front. Designer Angie Prather, who does all the computer work in Hair's office, then scanned the stat, which would be used for position only, into the computer using a black-and-white Apple scanner. She then imported the image into QuarkXPress using the Picture Box tool and positioned it. Using the Item modify dialog box in Quark, Hair looked at approximately 15 color combinations on the computer screen before deciding on purple. (The firm has three computers, a Mac IIcx, a Mac Classic and a Mac SE 30.)

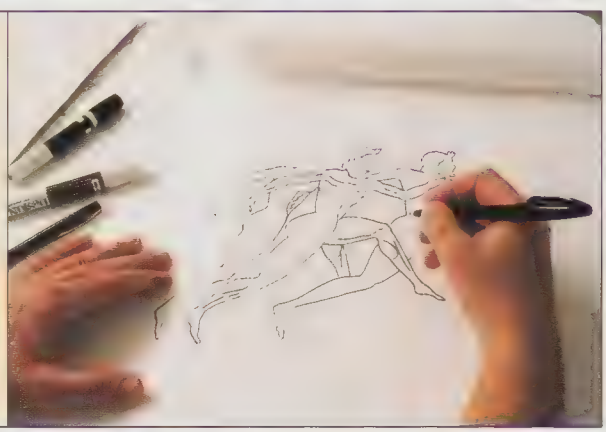
For the type, the designers chose Times Roman. To turn the slogan into smoke Hair purchased Typealign, a program which allowed him to curve the type. After first drawing a curved line in Adobe Illustrator 88 (1.9) as a template, Prather used the Typealign "curve" tool to create a guide along the line in which to place the type. *Tip: With Illustrator 3.0, you can position type along a curved path.* (See Figure 1.) "Without that we would have had to do tissues and cut the type. This way we were able to manipulate type in various configurations in a short time," says Hair. Type for the mechanical was generated on a Linotronic 300 and sent to the printer with a film positive of the train stat.

While Hair showed the board other more literal training ideas, "I think I can" was a unanimous favorite.

1 First, Hair had to design a training T-shirt. After listening to runners in a focus group, he came up with several ideas—a countdown graphic, silhouettes of runners warming up, a type solution, "Marathon Martyr" and a graphic based on the childhood story, "I Think I Can," which was voted the over-whelming winner by the board.

2 In searching for a theme for the rest of the campaign, Hair found inspiration from ancient Greek pottery and architectural pediments. The figures he discovered while researching the Greek footraces, the Olympics and art history are posed to show rhythm and repetition, making the locomotion of running beautiful.

3 Hair sketched the figures with pencil and felt tip pens. He noted definite similarities in the Greek rendering of parts of the body and tried to capture these qualities in his line drawing. Beards, hair and facial features were also given special attention.



CONCEPT

But the concept for the training T-shirt wasn't enough for an entire campaign, so Hair turned his attention to developing ideas that would work for the full marathon promotion. The designer again reflected on the comments of runners from the focus group. Of those he had interviewed, Hair says, "They enjoyed overcoming internal and external factors to reach a goal. There was a real integrity level about them, a depth of spirit. It reminded me of Greek footraces where they ran for the sheer glory of the race." Hair thought a concept based upon that classical era of Greek art would reflect that spirit and began to research the period, concentrating especially upon how athletes were portrayed. (See Figure 2.)

Hair found a number of good examples of athletes as he pored through books on the Greek footraces, Olympics and through art history texts checked out from the library. He was especially interested in images of runners depicted on Greek vases and in architectural pediments. "I had been thinking about the word "rock" and how to use that to convey strength in contrast to the beauty of running. Greek art on stone and pottery made that connection. He decided to adapt these images for the computer and use the new graphic as the primary visual for the campaign.

ANCIENT ART VIA COMPUTER

Since he planned to use an image of the Greek runners on most of the promotional material, he wanted to use the computer as his primary illustration tool. This would allow him to adapt the stored image for a variety of uses.

SCANNING AND REDRAWING To begin designing the brochure, Hair turned to more

Photos by Peter Lacker

traditional means, sketching the runners by hand with pencil and felt tip pens. He was particularly careful about maintaining the integrity of the original drawings and studied the reference material to see how Greek artists rendered the human form. "We found the references by various artists had some things in common," says Hair, "a real beauty created by repetition and rhythm in the way the artist positions the arms and legs within a group. Also the style—black figures with white inlines was common, as well as framing with decorative borders."

He also tried to vary the poses so they would work together as a unit—to make the composition suitable for both the brochure cover and poster. In these initial stages he worked only in line. (See Figure 3.)

Hair selected four of his drawings for Prather to scan into the computer. She then used Adobe Illustrator to clean-up the scanned-in templates. "Once we scanned those men in we realized it was a lot of work," describes Prather. "When I had to learn to draw with these little anchor points it was odd. You really have to rethink the way you draw. *Tip: Adobe Streamline, a dedicated automatic tracing program, makes it quick and easy to trace complex images.* (See Figure 4.)

It took a full day for her to draw the original five runners. "They are so organic," she says. "If it were something more geometric it would take a matter of minutes." Lines within the heads required particular attention because of the number of curves in the beard and facial features. To make silhouettes of the figures, except for the inside white lines, she used Illustrator's fill function under the Paint dialog box.

With each runner stored in a separate file, she opened what would become the brochure file, copied each runner, and positioned the drawings into a single graphic for use on the brochure cover. "Moving them around is the easy part," says Prather. "We played with them using the Bring Forward or Send Back functions until we got what we wanted." (See Figure 5.)

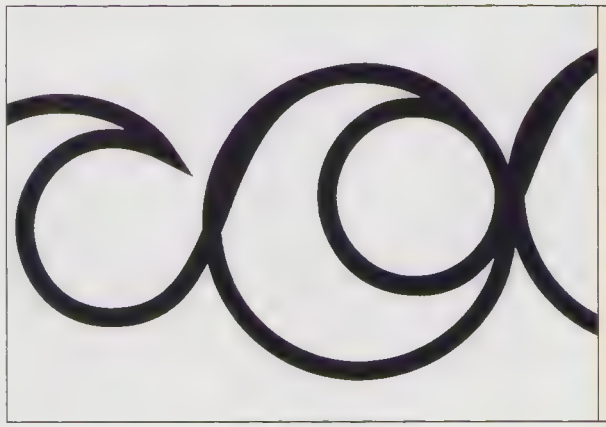
To imitate the decorative border typical of Greek art, Hair designed a border of waves to symbolize the White Rock Lake. The waves were created on the computer using the ellipse tool in Adobe Illustrator. *Tip: Holding down the Shift key constrains the ellipse tool to produce a perfect circle.* (See Figure 6.)

SELECTING TYPE Sorting through the Adobe typefaces available, Hair could not find a display face for the title of the race, so he began searching through what he calls his "bible" of photo typefaces from Phil's Photo, Washington D.C. He eventually settled on Augustea Inline, which he describes as "a crisp, specialty face." (See Figure 7.) Referring to his choice of a photo rather than a computer typeface, Hair says, "We're still solution-oriented, not execution-oriented. You don't just use what's available. You do what's right for the project. In this case, it meant using a more traditional technique"

The type was to be placed directly under the illustration. Because the face is outlined, the designer wanted the originals as crisp as he could get them. However, for readability on the T-shirt and bumper sticker, which he would design later, he filled in the type. "I could let the type be delicate on the brochure and poster because there you have a captive audience. T-shirts and bumper stickers have to be read quicker," he says.

4 Hair selected four of the drawings which Prather scanned into the Mac with a black-and-white scanner. Using the pen tool in Adobe Illustrator, she traced the template of each runner. The sketches were enlarged on screen to make it easier to draw the detailed areas. Lines within heads, hands and feet required particular attention because of the number of curves.

5 These printouts show the progression of how the figures were added to the graphic. The drawing with five figures (lower right) was used for the brochure. Note how outlines are used on the edges of the figures as they overlap black areas.



6 For a decorative border that would symbolize White Rock Lake, Prather placed a circle within a circle using Adobe Illustrator's ellipse tool (by holding down the Shift key to create a perfect circle). She removed areas of the line to create the correct shape and then repeated the pattern for the line of waves.

COMPING UP THE ARTWORK

It was Hair's intention all along to create a background for the illustration that would simulate the clay and stone textures in the Greek pottery and relief he discovered during his research. He considered making a print of the runners and type, having it silkscreened onto real stone, then shooting a photograph. But he eventually decided against that approach because he discovered it would be too costly. The board had not given him a particular budget, but he knew he would have to be in line with what had been done in prior years.

To simulate the textures of the pottery and stone for the comp, Hair searched through paper samples and found an Elephant Hide paper he thought would work. He made a black-and-white laser print of the five runners with the wave border and the type at the bottom, then drew a rough outline around it to simulate the shape of stone. He photocopied the art directly onto the Elephant Hide paper, cut out the shape and mounted it onto sheets of Mohawk Superfine 65 pound vellum finished cover, which he planned to use for both the brochure and poster.

ADDING COLOR When Hair presented the comps to the race's board of directors, they were generally happy with the concept. One board member, however, thought it needed more color.

So Hair went back to the studio and, using markers on a black-and-white print, colored the linework on the runners. He chose fluorescent magenta and yellow to give the brochure an up-to-date look.When he went back to the board with the revised version, he was given final approval. (See Figure 8.)

BROCHURE TYPE Type for the inside of the brochure was set in Goudy Old Style, which matched the type on the pre-existing race logo. The format for the type was designed using QuarkXPress.

7 Hair chose Augustea Inline, a photo typeface, for the display type because he could not find a computer face he felt suited the design. But after hand-cutting and kerning the type for the mechanical, he made a photocopy of it and then scanned that into the computer for position-only type.

8 To make comps for the presentation, Hair photocopied the art directly onto Elephant Hide paper to simulate the textures of the pottery and stone. After one board member suggested the image needed color, he filled in the lines on the figure with magenta and yellow marker. The bumper sticker (top) was done with marker and colored pencil.

9 To match the Elephant Hide paper on press, Marsha Tidwell of Munoz Printing found that the texture would have to be printed over a base color that matched the paper. After making color drawdowns on a small press she matched the base color and texture, then sent samples to the ink house, together with the paper stock.

PRODUCTION

Going from comp to final presented a challenge because Hair wanted to reproduce the look of the Elephant Hide paper on the Mohawk stock. The designer took a sample of the paper to Marsha Tidwell of Munoz Printing to see if the printer could somehow reproduce it. Tidwell said the paper could be simulated by first printing a solid color similar to the color of the paper, then overprinting the halftoned marble-like lines that make up the paper's texture. *Tip: To simulate that texture, a high-contrast 133 line halftone of the Elephant Hide paper was shot to create black-and-white art.* To match the background color, Tidwell did color drawdowns, and actually test-printed on a smaller press to figure out what colors were going to work.

When she had a color match, Tidwell delivered ink samples for both the background and the texture to the ink manufacturer, along with a paper sample. The ink company created a special mix base to match Tidwell's sample, used it as the base color, then overprinted the halftone with a match color (Pantone 499). (See Figures 9 and 10.)

"Getting the exact color of the rock background was the most critical part of the printing," says Hair. "Going to press, we knew exactly what we were going to use for the stone."

The brochure was printed with six match colors--black, magenta, cyan and yellow,

plus the two colors for the background—in two runs. The only change made on press was to the linework on the runners. The yellow had come up too bright and had to be remixed. While Hair had originally specified Pantone 803, the color had to be switched to Pantone 109.

ART FOR THE POSTER

Hair was "dreading" the time when he would have to begin designing the poster because of the experience of adapting the figures for the brochure. "I thought we'd be back to redrawing and manipulating the individual men again, starting all over," he says. His plan was to accentuate the idea of a marathon by creating a horizontal poster that would show a stream of runners. Because of the computer, this proved to be a less problematic task than he envisioned. Instead of recreating new art, the designers were able to adapt and add to the existing artwork.

Using the runners they already had in Adobe Illustrator, Prather copied the figures, changing arm positions, head and hair shapes so they would be different from the brochure art. The designers decided to use 10 figures in all. The figures were again reworked in Illustrator and then assembled into the new design. The process took approximately seven hours. "It was hard to finally get it to where we wanted it. But since we had all the pieces, it was just a matter of manipulating them," says Prather. (See Figures 11 and 12.)

But with more runners, Hair felt a third color would be needed on the linework. To the existing yellow and magenta, he added a bright green. The blue waves were also lightened from what they had been on the brochure. Seven match colors in two separate runs were used to print the poster. These included yellow, cyan, magenta, blue, green, the two background colors and a double bump of black to create the proper density on the figures and decorative border. (See Figure 13.)

EMBOSSING Since texture had become an important theme in the campaign, Hair wanted to emboss the logo on the poster. After checking with outside sources on embossing costs, he found could still emboss the poster and keep within the project's budget. (See Figure 14.)

SUPPORTING DESIGN ELEMENTS

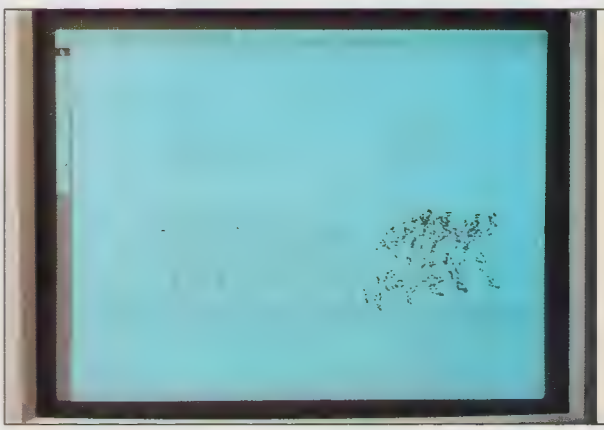
As the campaign developed and the Greek theme was proving to be effective, Hair decided to adapt elements of it for the T-shirt, bumper sticker and medallion.

T-SHIRT For the T-shirt, Hair simply enlarged the art used for the brochure. But getting the stone texture and line colors right on press proved yet another challenge. "It was probably the least controlled item of all the things we did," says Hair.

Visiting the printer to see what was happening on press Hair found the "rock" background was turning into a dirty beige and the linework inside the runners was getting lost on the black runners.

The designer and printer debated about using a darker match color for the background texture and even considered re-doing the film to get wider lines for the colors. However, after some experimentation, what worked was changing the blue in the waves and the magenta linework to fluorescent colors. The printer also improved the background texture somewhat with the addition of black. The yellow remained a process color. (Refer to opening visuals.) *Tip:*

10 The mechanical for the brochure consisted of a Linotronic 300 high resolution print of the runners (at 200 percent of the original). A smaller version was pasted down for position only, along with a stat of the type.



11 For the poster, Hair and Prather decided to adapt the figures used in the brochure. Prather copied the figures, adding five more, then in Illustrator, changed arm positions, head and hair shapes to add variety.

12 Prather repositioned the heads of runners and altered some of the beard shapes, eyes and ears so they would not be exactly the same as those used on the brochure.

THE RACE BEHIND THE RACE

Hurling toward four years in business, Tom Hair describes the pace at Tom Hair Marketing Design by saying, "Stick around long enough and you'll see this business grow right in front of your eyes."

In just the last year Hair found himself hiring two designers and buying two computers to keep up with the crush of business. This is a real change of pace for the designer, who started the business out of his home in 1987 after eight years of working for design studios and agencies. The firm now occupies a spacious design studio situated in the middle of the Dallas historical district.

"At first I thought 'Well I'll do this for a couple of years,'" says Hair. "Now this has become a big deal." The firm counts among its clients GTE Directories, Frito-Lay, Texas Instruments, Maxum Health Corporations and Maguire Thomas Partners. "Word of mouth has kept the clients coming," notes the designer. "If you treat clients right, and give them good work, they can wind up bringing in new companies," he says. And he has yet to face the dilemma of a client reluctant to pay the bill.

The computer has been a real asset to the business, especially since Angie Prather came on board as the first computer came out of the box. Fresh out of school but with one year of experience on the Mac, Prather had the edge Hair was seeking. "I knew I had this mountain of work coming and I knew I had to get somebody to run this thing," he recalls.

"I know there are some designers who won't touch computers," reflects Hair. "What we're doing here is communicating ideas. That's our main service. A computer's not going to do that for you. It can help you explore and then help you produce it faster. What this firm is about essentially is concept design—we just happen to use computers to explore that."

More recently Hair hired Samantha Murray, who came from Boston where she spent three years doing corporate design. All three designers attended Texas Tech University.

"Two is good. Three is a lot better," says Hair. "Angie and I have been in the trenches so much together that we have a level of communication that works. Now I have to do the same thing with Sam, not so much on the design side but person to person."

Hair attributes the success of Tom Hair Marketing Design to being service-oriented as well as insistence upon good creative. Working for Alan Lidji at Rosenberg & Company, Hair learned to put concept first. "If you can conceptualize, if you can problem solve, you can apply that to anything—be it a brochure, an ad, a bumper sticker or a T-shirt."

Tom Hair Marketing Design Above right, a quarterly newsletter designed for Maguire Thomas Partners, an asset management firm. Below right, Hair created this image as one in a series of striking visuals used for posters and art for a GTE Directories employees annual report. The alphabet graphics illustrate values such as innovation and competition. (Shown at left above, Hair and designer Angie Prather.)

Substitute process colors with fluorescents to achieve brighter colors without paying for new films.

BUMPER STICKER The first bumper sticker Hair presented to the Board had a stone background similar to the brochure and poster. But in mid-campaign he decided the look would not be effective on the back of a car. To get the striking visual effect and readability needed, he chose a Futura Extra Bold typeface for "Run the Rock" and reversed it out of a blue-black background. The background was actually the decorative wave border repeated 15 times. The last line of waves printed in yellow against a pink background. While Hair kept Augustea Inline for type at the bottom listing the name of the race and date, he filled it in and printed it in purple. (See Figure 15.)

MEDALLION Every runner in the Dallas White Rock Marathon receives a bronze medallion, with a solid gold version going to the winner. It was part of Hair's plan that he would redesign the existing medallion to reflect the Greek theme—a first for the race.

To create the medallion art, Prather first drew a circle with the ellipse tool (by holding down the Shift key) in Adobe Illustrator, then pasted one of the runners drawn previously into the circle. She worked with several of the drawings trying to get the right position and fit. The runner chosen was further manipulated to adapt its movement to the circle. (See Figure 16.)

To create the wave border around the circle, Prather began with two wave shapes drawn side-by-side. Using the Rotate tool she was able to duplicate the wave around the edge of the medallion. *Tip: If you hold down the option key, the rotate tool lets you rotate and copy an object at the same time. Command-D duplicates the copy-and-rotate function, making more copies and placing them at equal distances around a circle.*

DESIGN THAT WORKS

Contacted one week before race day, Race Director Bob Hancook was pleased with the 3,700 entries that had been received, an increase of 200 compared to last year's race. "We can attribute a lot of that increase to what Tom did," says Hancook.

And were the runners Hair interviewed back in June pleased with the results? Rex Peteet, a marathon contestant and principal at Sibley/Peteet Design, calls Hair's work "a major upgrade in running graphics." ■

Barbara Fernandez is a Palo Alto, California-based freelance writer.

13 With the addition of more runners for the poster, Hair felt another color was needed. After experimenting with markers on printouts of the art, he decided green would be the most effective color. Seven match colors (in two runs) were used to print the poster.

14 Since texture had become an important theme in the campaign, Hair wanted to emboss the marathon logo on the poster to add dimensionality and richness. The mechanical for the poster shows its placement on the right side of the poster.

15 In mid campaign Hair redesigned the bumper sticker using a very readable Futura Extra Bold. He reversed the type out of a blue-black background, which was actually the wave pattern repeated 15 times. He chose pink and yellow for the last row of waves to provide a color accent (refer to opening visuals for the printed version).

16 To create the medallion art, Prather first drew a circle in Adobe Illustrator using the ellipse tool, then pasted a runner into the circle. She tried several of the figures before choosing this one, then manipulated it to fit. Finally, she added the decorative border and type.

Braun

Crafting Textured Photo Paintings

Wendy Braun combines textured paintings, three-dimensional objects, light and photography into highly original photo-illustrations that skirt the boundaries between illusion and reality.

By Susan E. Davis

Wendy Braun's photo-illustrations give new meaning to the concepts of pattern, proportion and perspective. Constantly pushing herself to find new ways to express her complicated, highly nuanced vision, Braun places three-dimensional objects on top of her already layered paintings and then photographs the assemblage so that light casts elusive shadows that tie the whole together. The finished illustration, a 4 x 5 transparency or a Cibachrome print, creates an illusion in which viewers wonder which objects are actually real and which are painted.

While some might consider her work trompe l'oeil, that is not Braun's intention. Rather than fool the eye, she engages it, setting up so much tension between her layered painting technique and her use of filtered light on three-dimensional objects that the viewer is compelled to enter her highly textured kingdom. Once there, ambiguity reigns supreme.

Like Alice in Wonderland, one is forced to puzzle out the complex interplay between what is real and what is illusion, what is true and what is distorted. Braun does not just play with perspective, she challenges it—disrupting the three-dimensional illusion she has created with paint by placing objects on the surface. Then she fragments the space even more by the cubist-like shadows she casts. Every duplication adds another layer, another dimension, another level of duplicity.

Yet Braun does not mean to deceive capriciously. Her work has a deliberate cohesiveness, an integrity that reveals her desire to communicate. Her goal is to touch the audience, to make them think, to encourage them to experience emotions inherent in the subject matter.

The response her first photo-illustrations received from art directors encouraged her to develop the technique further. "My first illustrations were very textured and layered paintings," she says. "The style began to develop a life of its own and led me to use three-dimensional objects as an extension of the paintings. Finally, the way to bring together the paintings and the objects I placed on top of them was light."

While her early pieces evolved in stages, she now conceives of all three phases as a totality. Reflecting a moment, she speculates, "I don't think I'm doing this technique just because of its commercial potential. But it got me to this point. Maybe I wouldn't have worked this way if I'd been strictly a fine artist. But now I see how nicely it works. I love the diversity of applications it offers."

But Braun knew from the very beginning that if she was going to work with this technique, she would have to create her own market. "It's really hard to break out and be different and be accepted at first, but I only wanted to do commercial work if I really liked what I was doing," she says. Even in 1985 when she first started working commercially, she believed her work would be accepted. And though she admits she was very frustrated at the beginning, she also states, "For the amount of time I've been working, I know I'm doing well. There's really so much room for you to move in."

Braun's secret seems to be her willingness to push herself and her art constantly. She believes that in order to be a good illustrator, she has to "live like my art, in multidimensions." But then Braun believes every aspect of life is layered. "Covering up the color, letting the color come through, pulling up the bottom layers, breaking things up and shadowing things, dimensionality, it's all related to life. Parts of you come through in every experience."

Pausing, she adds with a quick smile, "I know my views on life aren't the sort of thing art directors want to hear about, but that's what I want to talk about in my work."

Whether art directors are aware of Braun's philosophy or not, they respond to her photo-illustration, which is the term she prefers to use to describe her work. Braun now counts the *Boston Globe* magazine, Citicorp, *Food & Wine*, Lotus, the Miller Brewing Company, *New York* magazine, Random House, *The New York Times* and William Morrow among her clients.

"Most of the art directors I work with don't give me much direction," admits Braun, "because they want me to do my own thing. They can't interpret the technique. When art directors begin to tell me what to do, it doesn't work."

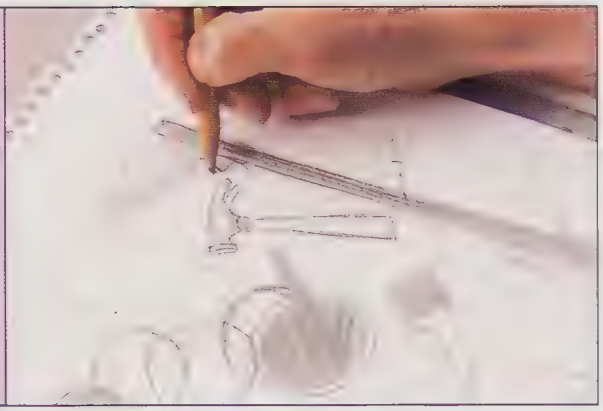
Yet, as in life, there are exceptions to every rule. Braun's collaboration with art director Lori Twietmeyer is one example.

MAGAZINE COVER ASSIGNMENT

Twietmeyer, senior art director at the Quarton Group–Publishers in Troy, Michigan, designs *Twenty-One*, the corporate magazine published bimonthly by the international real estate firm Century 21. She

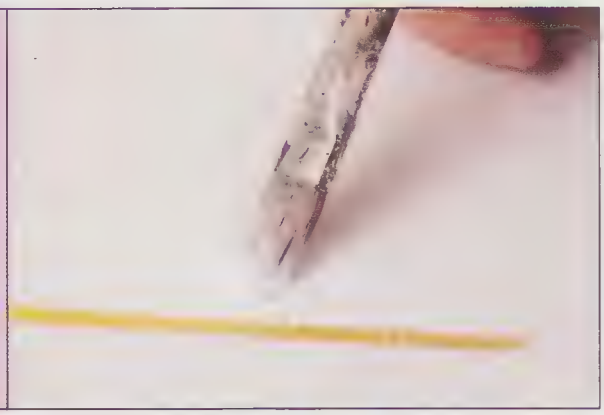
Multidimensional Illustration Wendy Braun's multimedia work, a combination of painting, assemblage and photography, illustrates a cover story about do-it-yourself home renovations for Century 21's bimonthly magazine, *Twenty-One*.

1 After spending several days thinking about the concept, Braun quickly drew a sketch in pencil on a sheet of 8½ x 11-inch paper, which she sent to *Twenty-One*'s art director Lori Twietmeyer. Although Twietmeyer liked the sketch, she felt it was too complicated to function effectively as a cover and rearranged some elements.



2 After agreeing to Twietmeyer's changes, Braun selects a 20 x 30-inch sheet of Bainbridge illustration board and ruled in the vertical lines that define the center of the painting. She painted the thin lines with yellow acrylic paint loaded on a small brush.

3 With a larger brush, Braun then painted the entire illustration board with white acrylic paint. The white will act as a primer for the layers of oil paint and texture she plans to add.



4 Next, Braun outlined in pencil the hammer, screwdriver and brush indicated on her original sketch. The artist says she is not particular about pencils and uses "whatever is lying around."

thought Braun's unique blend of illustration and photography would suit a story on do-it-yourself renovation, which she wanted to feature on the magazine's cover.

"The idea was that someone is doing the renovation themselves, so part is done and part is not done, part is realistic and part really isn't," relates Twietmeyer. "I wanted the piece to be a little unfinished, so your mind tends to finish the picture, or you look at it a little bit longer because it's not quite what you expect. Questioning the illustration is like the questioning you go through when you're doing your own work. I thought the way Wendy bridges photography and illustration would really capture the feeling I wanted to convey."

Twietmeyer discussed the project with Braun in a brief long-distance telephone conversation. She sent her a copy of the magazine and a manuscript of the article with elements needed for home improvement noted in the margins—nails, screws, hammer, screwdriver, brushes, tape measure and so on.

PLANNING Braun took some time to think about the idea before doing the sketch. At the same time she conceived of the image for the painting, she decided how photographic light would interact with it. Then she planned each step accordingly. "It is important in determining the painting's design to think about how to place the objects and how photographic shapes created by shadows will situate themselves on the painting, making for contrast intensity and pattern," says Braun, "All the while I'm thinking about lighting effects on that texture and dimension that will be created through its interplay. As I work back and forth, the painting and the photography always have to answer to each other in order to create ambiguity, subtleties, suggestion and harmonious cohesiveness."

SKETCHING When she was satisfied with the concept, she quickly sketched her idea with pencil on an 8½ x 11-inch sheet of plain white paper. (See Figure 1.) "I do very rough, squiggly sketches, like a design blueprint," says Braun. "Most art directors are comfortable with that."

When Twietmeyer received the sketch, she liked it as a piece of artwork, but felt it was too busy for the cover. "There were so many things going on. I needed an area for copy and space at the top for the masthead—we're really into the concept of the editorial and the visual working together. So I simplified her design by eliminating some of the elements and moving other things around."

Twietmeyer was relieved when Braun agreed to the changes she proposed in the revised sketch. Braun, in turn, says she agreed because she feels Twietmeyer is sensitive to her work.

INITIAL COLOR BLOCK-IN

As her painting surface, Braun selected a 20 x 30-inch piece of Bainbridge illustration board. After ruling in the vertical lines she planned for the center of the image, she painted them using yellow acrylic. (See Figure 2.) "I started there because it's an area that doesn't change much." With a smile she adds, "It's also the easiest way to start."

Braun does not have a favorite brand of paint or brush; she usually buys what is available or what is on sale at her local art supply store. "I am really hard on brushes, so I'm always buying them," she notes. "They only last about three or four paintings because they get so beaten up."

With a larger brush, she painted the entire board with white acrylic. *Tip: The quick-drying white acrylic acts as a primer on the board.* (See Figure 3.) Then, in pencil she drew onto her board the hammer, screwdriver and brush indicated on her original sketch. (See Figure 4.) Braun is not particular about the pencils she uses.

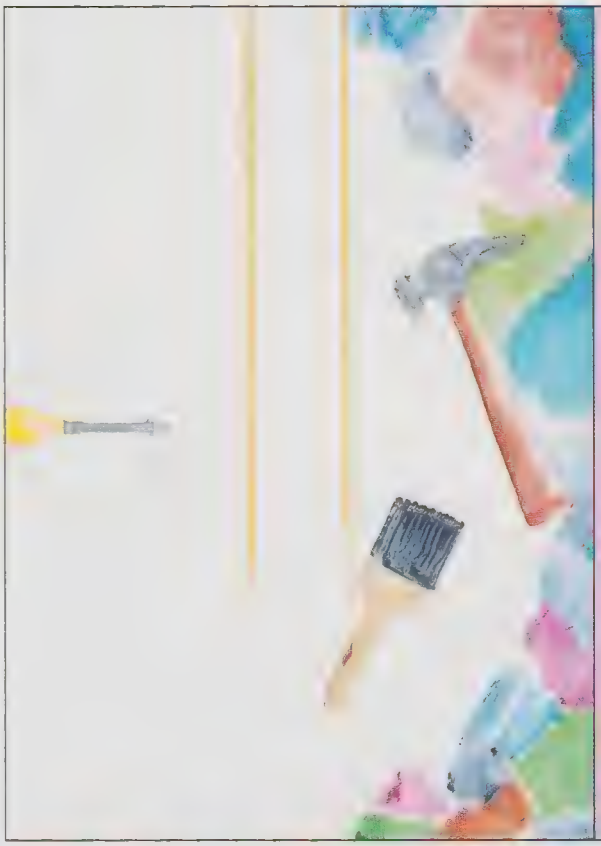
Switching to oil paints, the artist began blocking in soft pastel colors on the right side of the painting. "I started on the right because I'm planning to build up a lot more layers of paint there," she explains. After finishing the patchwork of color, she quickly laid in the base colors for the hammer and brushes. (See Figure 5.)

Braun often combines oils and acrylics; she prefers oils for most color work, but finds acrylics handy for priming her boards and when deadlines require that the paint dry quickly. "I also like how they look together," she adds.

LAYERING THE PAINTING

As Braun prepared to add a second layer of paint on the right side of the painting, she squeezed out more oil colors—dark blues, greens and reds—on her paper palette and began thinning the pigments with mineral spirits. Rather than mixing colors together, at this stage she prefers to use pure color. (See Figure 6.)

After making sure the first layer of paint was dry, she began adding deeper tones of color over the first layer of paint, beginning with burnt sienna. (See Figure 7.) "I can't use pure color in the whole piece," she explains, "because the viewer's eye won't know where to go." To achieve muted col-



5 Braun painted the first layer of color with oils in a patchwork pattern on the right side of the painting. "I started on the right because I'm planning to build up a lot more layers of paint there," she explains. Then she quickly worked in the base colors of the hammer, screwdriver and brushes. Braun says she also uses acrylics in her work, mainly for priming her boards or when a tight deadline makes it crucial that the paint dry quickly. On combining oils and acrylics, she says, "I like how they look together."

6 "I love pure color," states Braun enthusiastically, as she squeezed out more oil colors onto a paper palette for the second layer of color—purples, reds and greens—she planned to add to the right side of the painting.

7 As she added the second layer of oil paint beginning with burnt sienna, Braun explains that she cannot use pure color in the whole piece because the viewer's eye will not know where to go. "By first using pure color and then adding another layer of paint on top of it, I start to get muted colors," she relates.

8 As Braun added color, she decided to refine the composition by wiping away some of the green next to the hammer head and enlarging the color area on the bottom of the painting. She also defined the light and dark areas of the hammer and brushes.

9 Switching to acrylics, the artist added an interesting geometrical note in the composition, paint rings. She created these by tracing around a paint can she planned to use in the assemblage. Aware that the yellow lines down the center now needed more emphasis, she outlined the stripes with contrasting borders. Then she changed the shape of the red area near the top and added an area of orange in the middle. Extending the colors, she shaped the entire right-hand side of the picture so it formed a semicircle. Finally, she added details in the objects, like adding flecks of acrylic white to define bristles in the brushes.

10 To add texture to the painting, Braun glued on small patches of a thin, gauzy white fabric and a fine plastic netting (from onion and flower bulb bags) with Elmer's glue. "Adding a dimensional layer that has its own texture enhances the layers of color underneath," she notes.

ors, she puts down another layer of paint on top of the pure color. Later, when she sands the muted color, some of the original pure color can be seen. "When those areas of pure color are mixed with muted color, it makes the pure color even more brilliant," the artist explains.

While adding the second layer, Braun refined the composition slightly by taking out some green next to the hammer head and filling in the lower corner with more color. She also painted in the darks and lights in the hammer head and other details on the objects. (See Figure 8.)

BALANCING THE COMPOSITION

To add an element of realism and an interesting geometrical note to the composition, Braun placed one of the paint cans she planned to photograph onto the board and traced around it with paint to simulate paint rings. She switched to acrylics because she was on a somewhat tight schedule and wanted the paint to dry fast. As she painted in the dark rings, however, she noticed that the yellow vertical lines in the center receded. To regain the needed vertical emphasis, she painted thin layers of green, blue and red color next to the borders.

Moving back to the patchwork of color on the right, Braun then changed the shape of the red area near the top of the board and added an area of orange in the middle. Extending the colors slightly, she shaped the entire right-hand side of the picture so it formed a semicircle. Next, she added more detail in the objects. For example, she used flecks of white acrylic to define bristles in the brushes. (See Figure 9.)

Braun prefers to work on each piece for at least a week, she says, "I don't like to rush my paintings. I like to do the layers, think about them—I actually like to sleep on them—and then come back. I seem to have more success when I have more time for a painting. If I can mull over it, then I'm really happy." *Tip: By making careful decisions about what layer goes on top of what at the outset of a mixed media project, you can avoid producing muddy colors.*

Next Braun turned her attention to the left-hand side of the painting, working very sparingly in monochromatic yellows and other pale earth tones. "I only put in one layer of color here," she notes. "They're almost noncolors. I planned it that way: The right side is busy with color, while the left will be busy with real objects, so they'll balance each other and force the eye into the center."

In addition to modifying the rings on the

left and adding shadows around the objects, she again adjusted the intense colors on the right in preparation for adding a layer of texture.

ADDING TEXTURE AND DIMENSION

Braun has devised some innovative methods for adding texture to her illustrations. Instead of paint, she often uses pieces of thin, gauzy fabric and delicate plastic netting (onion or flower bulb bags), which she adheres with Elmer's glue. (See Figure 10.) "Adding a dimensional layer that has its own texture enhances the layers of color underneath," states Braun. "I use a lot of texture in my work, but there's always a good reason for it besides the visual effect it creates. After all, home improvement is about adding texture to houses; there's so much texture all around us in life." *Tip: Try experimenting with a variety of fabrics to add textures to your illustration.*

For texture on the left side of the painting, Braun turned to two other techniques, spattering and sand. She first spattered some bright notes of color with a brush. Then, after pouring out some fine-grain sand she keeps with her art supplies, she loaded some on to a brush that was wet with color and applied it to the board. "The oil paint adheres the sand to the board. You can also paint over it," she explains. (See Figure 11.) Braun says the sand does not ruin her brushes; it washes out with the paint.

Finally, she cut out more mesh swatches, pasted them to the board with glue and paints over some of them. (See Figure 12.) For this picture, she even painted some of the textured areas with metallic gold paint.

With medium-grade sandpaper, Braun then sanded selected areas on the right-hand side of the almost-completed painting and put more color over areas she had already sanded. "I want to take out the muted color and bring out pure color from underneath," says the artist. (See Figure 13.) "I learned this technique from printmaking and etching." *Tip: When color is applied over sanded areas, the paint falls into the cracks, which adds more dimension.*

FINAL DETAILS

Nearing completion, Braun assessed her efforts and decided a few finishing touches were needed. Although she has worked on the brush in the lower area of the composition several times, she was not satisfied with it. So she added more flecks of white acrylic until the bristles stood out. (See Figure 14.)

LAYERS IN PAINTING AND LIFE

Wendy Braun not only thinks of her work in fine art terms, she refers constantly to such painting masters as Cezanne and Matisse when explaining its roots. She appreciates Cezanne for his design and Matisse for the two-dimensional nature of his work and for his color.

Among her other favorite influences are Giotto, Fra Angelico, Donatello, Tintoretto, Monet, Duchamp, Chagall, Giacometti, Man Ray and Anselm Kiefer. She is particularly fascinated by the two-dimensional picture plane, which explains her interest in Byzantine and Japanese art. Her concern with fine art reveals one of Braun's secrets: She likes to spend prodigious amounts of time thinking about her work. "I don't like to pound these things out," she says. "My purpose is to do really fine work."

Photo-illusion This colorful still life illustrated an article in a brochure on summer fruits. (A.D. Valarie L´Herrow.)

Born and raised in New York City, Braun left home in 1974 to study sculptural ceramics at Colorado University. Degree in hand, she moved on to the Academy of Art in San Francisco where she studied graphic design for two years. Returning to New York in 1984, Braun took classes in drawing, painting, illustration, printmaking and photography at the School of Visual Arts until 1988.

"I went to school for a long time, but then I think learning art is a really long process," says Braun. "I certainly couldn't have done it in four years. I was into a lot of mediums, but it wasn't the mediums so much as it was just a long process. Everything seems to overlap. But that's what my art is."

Braun began doing commercial work in 1987 has since developed an impressive client list and industry recognition. For instance, a piece she did for *Travel & Leisure* was included in the 1990 Society of Illustrator's annual show, and her work has been featured in many U.S. photography and design magazines, as well as in several Japanese annuals. No doubt these publications are fascinated with the intriguing combination of real and painted images in her work.

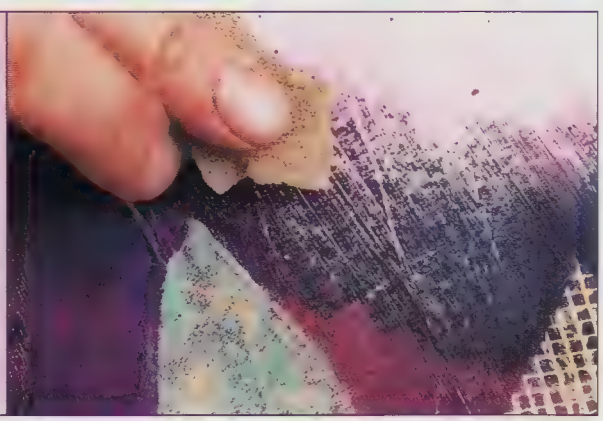
Recently married, Braun lives and works in a small apartment on New York's upper west side. Even though one might imagine she would need a large space in which to work, Braun says with a smile, "I work in one corner of the living room. It makes me work more efficiently and economically."

Braun loves to travel and credits trips to Italy and Portugal with sources of inspiration for several of her latest pieces. At this writing she was planning another trip to Europe. Her newest adventure may also have an effect upon her illustration, providing new layers and dimension to her work.

11 Braun also added texture to the left side of the painting with two different methods, spattered color and sand. After spattering drops of color on the surface, she loaded some sand onto a brush that was wet with color and applied it to the board. "The oil paint adheres the sand to the board. You can also paint over it," she says.

12 At this stage of the painting, Braun has cut more mesh, pasted pieces onto the board with glue and painted over some of them. She has also added more texture with sand and painted one layer of pale monochromatic colors over the left side of the picture knowing that she plans to place the majority of three-dimensional objects there. "Adding a dimensional layer that has its own texture enhances the layers of color underneath," explains Braun. "I use a lot of texture in my work, but there's always a good reason for it besides the visual impact it creates.'

13 From her printmaking and etching experience, Braun has learned to take out muted areas of color and bring out pure color from underneath by sanding areas of the painting with medium-grade sandpaper. Here she sanded away some of the dark purple to reveal the light red.



After loading black oil paint on a very small brush, she painted tiny lines into the handle of the hammer to replicate the woodgrain. (See Figure 15.) But adding that detail made the hammer head look unfinished. So Braun went back into the area with the same brush and black paint and reinforced some of the dark shadows in the steel head.

After a few more minor adjustments, Braun was happy with the painting. But she was far from finished. At this point, she has completed only one of three phases of the work that include painting, assembly and photography.

ASSEMBLAGE AND PHOTOGRAPHY

For Braun, the placement of objects on her illustrations is as critical as the painting itself. "I plan everything from the beginning, so by the time I arrange the three-dimensional objects, I know exactly what I'm going to do. Otherwise, I've found it just doesn't work," states the artist.

Working swiftly and efficiently, Braun first placed the painting on a flat raised platform and then arranged the paint cans according to her original compositional sketch. Next, she clustered the various home improvement tools she planned for the composition–screwdriver, tape measure, doorknob, cloth and so on–primarily on the left side of the painting. She also scattered some screws, nails and bolts over the brightly-colored area of the painting, then placed a piece of wood molding on the right edge of the picture. Besides acting as a tool, the molding "really stops the eye and frames the piece," says the artist. (See Figure 16.) She then played with the arrangement of the three-dimensional elements until she felt her composition was unified.

PHOTOGRAPHY After setting up her 4 x 5 Cambo camera, Braun positioned three tungsten lights at the two top corners of the assemblage. (See Figure 17.) "I work with tungsten lights because they create obvious shadows," explains Braun, who continued to adjust the lights until she was pleased with the placement and intensity of the shadows. For this image, she created criss-crossing shadows in front of the paint cans, and used another light to illuminate the paint inside the cans.

"I use the lighting to create beautiful shapes, which enhance some of the shapes in the painting," she says, explaining her intentions. "The shadows draw your eye into the paint cans. They also create diagonals in a very vertical painting, which helps move your eye around a little bit."

In this case, Braun did not use a special filter or shoot through glass as she sometimes does. *Tip: By shooting your image through beveled or textured glass or laying glass on top of it, you can distort or create patterns and fragment areas of your art.* "The dimensional painting becomes ambiguous, layered, enhanced when I duplicate the effect through glass. Occasionally, I use filters to add color, particularly in shadow areas," she says.

To complete the piece, Braun tucked a small strip of paper with her name written in calligraphy in the lower left corner. Noting that she had someone do the lettering for her, she says, "I like it because it adds another layer."

Braun normally takes about 20 to 25 Polaroids before shooting her final image. At times, she removes objects or repositions them, then shoots a Polaroid to see the results. In this case, however, she made no changes in the composition. When she was satisfied with the lighting and exposure, she loaded her camera with Kodak tungsten film and again shot approximately 20 pieces of film, varying the exposure only slightly.

Despite shooting so many exposures, Braun usually discovers after sending the film to be processed that only one piece of film is perfect for the job.

THE PRINTED WORK

Twietmeyer was excited when she received the chrome of Braun's work, which is the final artwork. But she was worried about how it would work with type on the cover. After two comps were sent to the client—one full frame and the other cropped—Twietmeyer decided to go with the cropped version. To compensate, Twietmeyer ran Braun's complete illustration in the table of contents.

Reaction to the cover was overwhelmingly enthusiastic. "It's everyone's top favorite," says Twietmeyer. In fact, she has entered it in awards shows so the piece may soon win Braun official recognition.

But Braun says she does not need awards to affirm her work. "As an artist, I want to evoke feelings, so I have to observe and experience life. Then I want to interpret it so people can relate to that experience. If you're able to interpret a subject with sensitivity, the work is not only successful commercially, it's art." ■

Susan E. Davis, a freelance writer who specializes in the graphic arts, edited "59 More Studio Secrets for the Graphic Artist" (North Light Books).

14 With the painting nearly finished, Braun assessed her efforts and decided a few finishing touches were needed. So she added details, like more flecks of white acrylic to the brush so that the bristles really stand out.

15 Here she used a small brush and black oil color to paint in small wavy lines to simulate wood grain in the handle of the hammer. The addition of the details causes the hammer head to appear unfinished, so she also reinforces the shadows in the steel.

16 After placing the painting flat on a raised platform, Braun positioned objects used for home improvement on the left side of the painting according to her original plan. Placement of objects is as critical as painting. As she put the strip of molding on the right side, she notes that it helps stop the eye.

17 Braun set up three tungsten lights at the top of the art, making sure they cast obvious shadows. After shooting Polaroids, she loaded her 4 x 5-inch Cambo camera with Kodak tungsten film and shot approximately 20 to 25 pieces of film, varying the exposures only slightly.

Letters From Home and Abroad

Susan Skarsgard art directs accomplished calligraphers from around the world to create a collaborative alphabet.

By Daniel S. Cutler

Like a spirited violin passage, an alphabet designed for a special edition of the *Quill*, a Midwest calligraphy journal, is an exuberant burst of rhythms from some of the most accomplished calligraphers in the world. And no wonder. Its art director, Susan Skarsgard—who also contributed a letter to the collection, designed an alphabet for the cover and created the edition's unique form—is a professional musician who literally wandered into a second career as a calligrapher and designer.

For four years Skarsgard edited the biannual *Quill*, the journal of The Michigan Association of Calligraphers. Prior to her tenure, the modest publication was offset printed onto 11 x 17-inch bond paper, folded, and distributed to the group's 250 members as a showcase for their work. As editor, Skarsgard opened the publication to work by prominent lettering artists from around the globe and introduced original essays by artists involved in related fields, such as fine art books. With no formal training in design, she experimented with new layouts, a task she took on eagerly. (See Figure 1.) "It was an opportunity to learn design on the job without having a boss or art director," she explains.

She learned well, for several of her on-the-job exercises were featured in design annuals, and the redesigned publication attracted subscribers from across the country and overseas. Toward the end of her fourth year at the honorary position, however, Skarsgard felt she could no longer steal time for the endeavor from her burgeoning freelance practice. She resolved to cap her accomplishments with a swan song edition that would top everything she had done before.

THE INSPIRATION

A deck of unique playing cards provided the germ of the idea for Skarsgard's final edition of the calligraphers' journal. Purchased by catalog from New York's Museum of Modern Art, the folio contains 56 different images (including jokers), each designed by a prominent British artist. The queen of clubs, for example, was created by Allen Jones, while the king of hearts was illustrated by David Hockney.

A Christmas gift to herself, the deck of cards immediately gave Skarsgard the idea of contacting different calligraphers to create separate letters of the alphabet. "It gave me a good reason to contact a lot of really cool people in the field," she confesses. Besides, a loose-bound folio would be cheaper to produce than a saddle-stitched book. She sat down to the pleasant task of listing possible contributors, people with reputations and whose work she admired.

As her list quickly took her across international boundaries, Skarsgard resolved to expand the number of letterforms to include characters associated with the Latin alphabet, but not necessarily found in English script. These included the letters æ, œ, ü, and two Cyrillic letters. Additionally, she wished to include an ampersand and an exclamation point.

Skarsgard faxed her list to Julian Waters, a well-known calligrapher from Gaithersburg, Md. He faxed a note back saying he agreed with her list and even suggested a few others she might consider. Eventually, Skarsgard drew up a list of 35 artists, some of the greatest calligraphers in the world.

She then composed a note to the prospective participants, introducing herself, *Quill*, and the project. "I am inviting the most accomplished and imaginative artists in our field," she wrote, "in the hopes of creating a beautifully reproduced collection of contemporary calligraphic art." What each artist did with the assigned letter, she went on, was entirely up to him or her. "The letter itself could be obvious or obscure; your design could include text or just the letter itself; it could be legible or not." In payment she offered the collaborators two copies of the complete portfolio along with her "undying gratitude."

Skarsgard composed her letter in Microsoft Word and took the disk with a marked-up hard copy to a local type house to be set in Diotima, the first alphabet created by Gudrun Zapf von Hesse. She calls Diotima "one of the most beautiful faces ever designed." *Tip: Released by the Stempel foundry in the early 1950s, Diotima has not been widely seen because it was only recently released in a digital version.*

At the bottom of the typeset page

Calligraphy Journal This special edition of the *Quill* contains 35 different pieces of artwork, one for each letter of the alphabet, plus several letters not associated with English script, all contained within a die-cut, embossed portfolio. Susan Skarsgard not only art-directed calligraphers from around the world for this edition, she designed the piece, calligraphed the letter "B" and the alphabet embossed on the cover. (Photo at right by Eric Perry.)

ABC
DEFGHIJK
LMNOPQ
RSTUVW
XYZ

Skarsgard ruled a box into which she pasted a 42 point bold impression of the letter assigned. At the top of the page she stripped in the addressee's name, printed in 30 point Diotima. (See Figure 2.) The letters she assigned each contributor were parceled out at random, "although the non-English letters went to appropriate countries, and Hermann Zapf did get 'Z.'"

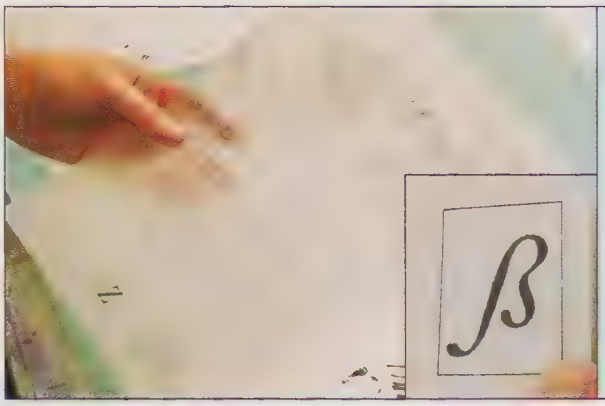
Skarsgard then photocopied each pasted-up invitation with her Minolta EP4702 onto UV Ultra, a vellum-like printing paper. (Refer to Figure 2.) She rents that particular copier because of its enlargement and reduction capacities, it prints great blacks, "and it takes a lot of abuse." Currently she strains the limits of its capabilities by producing limited-edition fine art books on it.

Skarsgard laid down her specifications for the final art—a slightly horizontal crop size of 8¼-inches wide and 7½-inches tall, with a quarter-inch bleed provided all around—on another sheet included with the invitation. Skarsgard told the contributors they could incorporate two colors into their artwork (a budgetary decision): a dark gray (which the designer selected for a soft contrast against the white paper) and a second color, to be determined. She directed the artists to provide camera-ready line art and to make their own separations if they wanted two colors to overlap. If the color areas were widely separated they could merely indicate the colors on a tissue overlay. But halftones and special screens were not ruled out. "I would like to encourage you to pursue any idea which excites you," Skarsgard's note emphasized, "and if it involves halftones, screens, or special techniques, I will be most happy to work with you on it to find the best means of reproduction."

Bundled with the invitation and the spec sheet to potential contributors were a previous issue of *Quill* and photocopies of examples from the playing cards that inspired Skarsgard. "That's the closest this project came to being art directed," she laughs. She also included a response card (photocopied three-up, onto paper samples), which asked: Would they participate, and could they have the final art to her in two months? She needed to have a response very quickly; within one week for American contributors, two weeks for Europeans because she needed time to replace those who declined to contribute, and still get her special-format *Quill* out on schedule.

"I anticipated going round and round" corralling participants, Skarsgard notes.

1 Originally a modest journal for a regional band of calligraphy enthusiasts, Susan Skarsgard's redesign of the *Quill* (shown here) won awards and attracted an international readership. To cap four years of editorial achievement she resolved to create a special issue.



2 Skarsgard composed a note introducing herself and the project, then had the text set in Diotima. At the bottom of the typeset page she ruled a box and then photocopied the sheet to create multiple copies. Onto each note she pasted the addressee's name and into the box she pasted the letter being assigned.

3 Skarsgard's plan was to encase the loose sheaves of art within a custom folded case. Using half of a sheet of paper supplied by the printer, she experimented with folding patterns. The eventual solution was a modified cruciform with die-cut edges.

But to her delight and surprise, almost everyone contacted agreed to contribute to the project.

Just two people failed to respond, and another was forced to decline because he was unable to make the deadline. A fourth potential contributor turned down the invitation, offended by the letter assigned, a "D." "I know there are some people who have allegiances to some letters and are repulsed by others," Skarsgard explains. She quickly reassigned the no-shows, but decided to reserve one letter for her own contribution: the letter "B." "I do think 'B' is special," she insists, "but I don't think there's anything such as a bad letter."

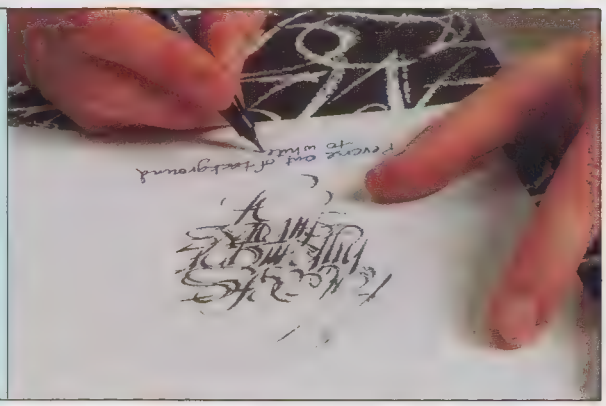
THE PORTFOLIO CASE

While awaiting the arrival of final art, Skarsgard started playing with the design of the portfolio that would encase the loose sheets. This portfolio, she knew, would be the single most expensive part of the job. Out of sample sheets of paper she started mocking-up variations and experimenting with different folding patterns.

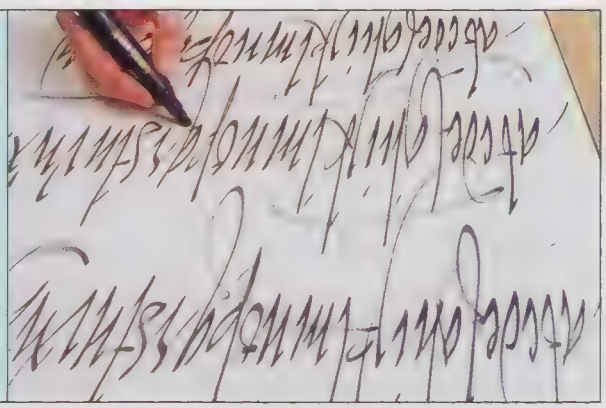
"I knew early on that it would be some kind of form that folded into itself," says

Photos by Andy Sacks

4 Skarsgard feared that any imagery on the portfolio case might conflict with the vivid artwork within. A solution suggested itself when Villu Toots, an Estonian contributor, submitted, along with the letter he had been assigned, stats of original alphabets. Skarsgard decided to use the art on the portfolio's cover.



5 Skarsgard enlarged a small alphabet submitted by Toots so she could fill the portfolio cover with a textured pattern. She had a stat made of one of the other alphabets with the intention of placing the now-reduced alphabet at the peak of the cover's flap, reversed out of the background.



6 To provide visual respite between Toots' exciting imagery and the richly printed sheets enfolded within, Skarsgard planned a blank flap. Embossed into the calm, white page she envisioned an original alphabet of her own design. Here she makes some first attempts with a marker on layout paper.

Skarsgard. "Some of [the experiments] opened like a book with a scalloped edge and die-cut center. Others showed a half circle that folded into itself. Part of the challenge is to create something that people know how to take apart and put back together again without having to tell them. Some of the first designs were too complicated; it seems fairly obvious how the final one goes back together. Another consideration was that no matter how it was folded back together, it would still look good." (See Figure 3.)

Her eventual solution was a modified cruciform, with each flap folding over the other. The cover would open from bottom to top and have a scalloped edge. Since the outside flat would not extend the full length of the portfolio, an inside flap that folded from top to bottom would also be seen as part of the cover. All three inside flaps would also be die-cut with interesting shapes. As Skarsgard explains, "If you are going to go to the trouble of a die-cut, you might as well do something odd. Why do a straight line when you can do a curvy one?" The portfolio would be scored to hold the 35 samples.

Her first choice of paper for the portfolio was a Mohawk line called Poseidon, which she liked because it was acid free and bright white. "I didn't want it to disintegrate and I needed a bright sheet so any colors used would stand out." The line also had several weights and finishes that could be used for the cover, inside sheets and envelope.

FINANCES As the design took on a more concrete shape, Skarsgard started looking more closely at finances. Since she had such a talented group of artists, it was a shame not to be able to pour more resources into such a worthy project. An acid-free paper was a must, and the use of four colors would enhance the piece.

Her vision of the portfolio's potential quickly outstripped the modest government grant funding the project. Fortunately, she was able to convince Mohawk Paper company to partially underwrite the endeavor. "When you have someone like Hermann Zapf, it's pretty easy to sell the project," Skarsgard notes.

FOUR MATCH COLORS When the extra funding came, she decided immediately to give contributors the option of four colors and wrote them a follow-up letter telling them of the new options. In addition to the dark gray, she also chose a red (warm red), purple and green. "I chose the gray because I wanted a softer feel than black. As far as the other colors, I spent some time looking at those that worked together as a unit, that would be compatible with each other."

THE COVER

As the portfolio took shape, she thought about imagery that would appear on the cover. Since the cover would involve two flaps, she had to plan for each. One of the main considerations was that she did not want the cover to compete with the rich calligraphy within. For the outside flap, embossing a calligraphic alphabet seemed like an appropriate solution, perhaps with some kind of die-cut embellishment. This would allow her to use some kind of imagery for the inside flap. As the die-cut cover folded over the inside flap, the imagery could then be seen through the cuts. When the first piece of art arrived from Villu Toots, an Estonian calligrapher whom Skarsgard describes as "a genius, one of the best in the world," the solution became clear.

Along with his assigned Cyrillic letter, Toots included three original alphabets, two small and one large version. (See Figure 4.) They were in the form of reversed stats, a peculiar sort from the Soviet Union, apparently. "They smelled terrible," she says. But Skarsgard loved the unexpected submis-

FROM MUSICIAN TO SCRIBE

Susan Skarsgard happened upon an exhibition of calligraphy in her adopted city of Ann Arbor, Mich., and was intrigued enough to investigate the group of enthusiasts sponsoring it. Later, when the editor of that group's publication, the *Quill*, asked for help with production, she volunteered. Abruptly, the editor quit, leaving Skarsgard in charge—and well on her way to becoming one of today's outstanding lettering artists.

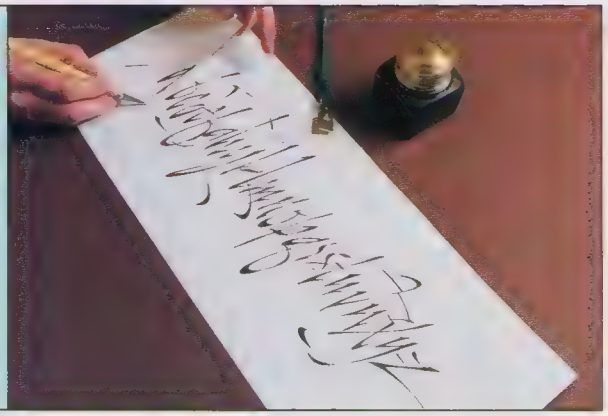
It was Renaissance music, though, not calligraphy, that brought Skarsgard to Ann Arbor. A flutist, Skarsgard found musicians and audiences in Ann Arbor who shared her passion for the intricate, interwoven melodies performed on original instruments. While playing the recorder in two ensembles, she supported herself with a day job as a hospital ward clerk.

Searching for new scores, Skarsgard poured over microfilmed manuscripts of 16th century music. The old manuscripts were composed in ancient calligraphic notations, rather than the familiar staffs and notes of today. (She was one of four Ann Arbor musicians who learned to read the music.) The interaction between scribe and music fascinated her. Soon "the visual presentation of the music, even more than the music itself" became her focus.

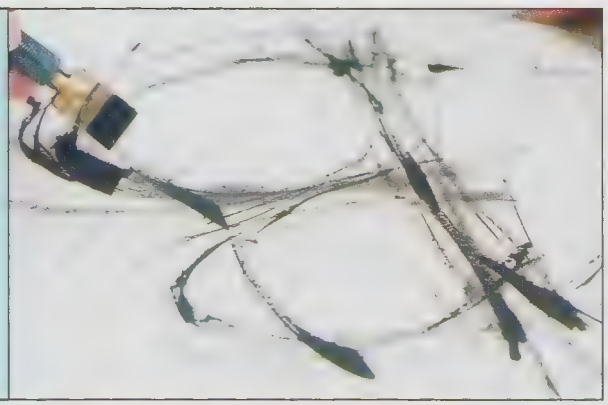
For fun, she began copying the manuscripts. She bought some good pens and books on calligraphy and practiced all the time, eventually finding her way into the international calligraphic community and as a freelance graphic designer.

Though she has since given up responsibilities on the *Quill*, time is still a problem. As her freelancing design business grows, international speaking engagements and teaching invitations now crowd her calendar, and she would like to spend more time on her fine art book projects. But bringing lettering art to the masses is still her passion. Someday, Skarsgard even hopes to organize a traveling exhibition of great calligraphic art.

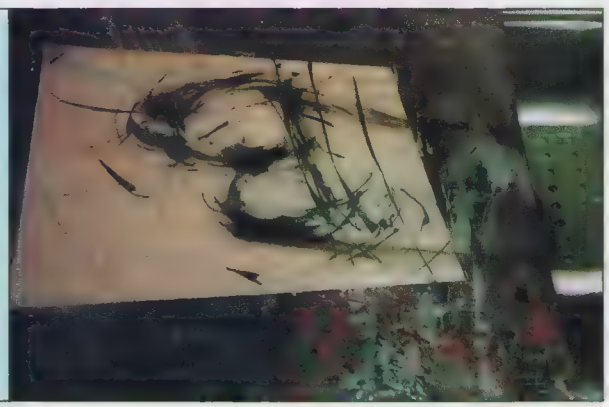
Music in Writing Above, a one-of-a-kind book produced with watercolor on Arches Text Wove paper, gold leaf on gesso, acrylic colored rice paste. (Binding by Julia Miller.) Below, a *Quill* cover printed offset lithography, die-cut and foil stamped on Curtis Flannel Onyx. Frontispiece, letterpress on Moriki paper. (Printer/calligrapher for frontispiece, Jerry Kelly.)



7 Well limbered and confident in the rhythm of her strokes, Skarsgard inked the original alphabet onto rag layout using a Coit ⅜-inch pen and Pelikan black ink. She drew the alphabet several times, then cut and pasted together the best parts of each version to create a complete alphabet.



8 Skarsgard's own contribution to the collaborative folio was the letter "B." She began by freely inking loose "B"-shapes onto Arches Text Wove paper using an English-made lettering pen (Automatic).



9 Before the ink had dried on her artwork, she placed the paper onto a wet Masonite board and carried the project to the kitchen sink. She propped up the drawing and sprayed it with the dishwashing hose, beautifully softening the edges of the inked lines.

sions and resolved to print them on the cover of the portfolio case. But she wanted them to function not as examples of alphabets, but rather as calligraphic impressions, symbolic of the imagery contained within, but not replacing it.

To this effect she enlarged one of the alphabets until it bled off the trim size of the 8¼ x 7½-inch cover. Ironically, it was one of the smaller submissions she chose to reproduce large. With only a portion of the alphabet filling the available space on the cover, the imagery read not as characters but as a textured pattern. She reduced the larger alphabet until it was about two-inches square, then placed it at the peak of the folded flap so that it appeared almost like a handwritten seal on the closed cover. Her plan was to reverse the small alphabet out of the first to create a light against dark contrast. (See Figure 5.)

CALLIGRAPHY

With the cover designed, Skarsgard then focused her attention upon the inside flaps. While her goal was to have an exciting cover, she felt that any imagery on the inside covers would have competed too much with both the cover and inside art. To avoid imagery overdose, Skarsgard again turned to embossing. She determined that she could use part of one of her own calligraphic alphabets on the outside cover, then use the remainder of the alphabet on an inside flap.

ALPHABET FOR THE COVER With marker and paper, she began developing an appropriate alphabet—one that would fit the space and also be a personal statement. "I knew it was going to have to be very condensed," she explains, "or else it would end up being too long." The first attempts were warm-ups, free interpretations with marker on layout paper, just to get a feel for how condensed the letters would be. She drew "a" through "z" in single lines across the paper. (See Figure 6.) "Once I decide on what I'm going to do, I do it over and over and over again," she says, "to get the rhythm down."

Confident in her interpretation, with arm muscles and fingers well limbered, Skarsgard was ready to attempt a final version. "I try hard to not decide things ahead of time," she emphasizes. "It's a process."

On rag layout, using a Coit pen with a ⅜-inch nib dipped into Pelikan black ink, Skarsgard launched into the alphabet. ("Actually, I pick up any tool that's close at hand. If it doesn't work, I put it down and pick up something else.") She worked large, then had the artwork reduced by 75 percent. "Any smaller and you start loosing stuff. The hairlines get too weak," she notes. *Tip: If rough edges are desired in your calligraphic work, work small and then enlarge. If tight, clean edges are desired, work large and then reduce.*

She redrew the letters several times, then cut and pasted the best passages of each version into a single unified whole, creating a highly personal, italic alphabet. (See Figure 7.) Her plan was to have "a" through "p" embossed on the portfolio's cover, and "q" through "z" on the inside flap.

ILLUSTRATING THE 'B' Skarsgard now set out to create her individual contribution to the collaboration—the letter "B." "I didn't want it to be some little piece of calligraphy or some insipid quote," she explains. Rather, the designer wanted her contribution to stand on its own as an illustration. She opted to work at 100 percent of reproduction size on a sheet of Arches Text Wove. It is a tough paper, she points out, well able to stand the "great abuse" she was about to put it through.

Standing at her drawing table, Skarsgard began describing large, free-flowing "B"-shaped marks within the space, using a broad-edged, English-made lettering pen

(Automatic) loaded with waterproof black ink. (See Figure 8.) Before the ink could dry, she laid the paper on a sheet of Masonite, wetted down with a sponge, and carried it to the kitchen sink, where she used a dishwashing hose to spray her artwork with water. The torrent of water randomly washed away the wet ink, beautifully softening the edges of the calligraphic strokes. (See Figure 9.)

MECHANICAL COLOR To balance the free-flowing art, Skarsgard decided to place cut paper shapes—some in the form of a "B," over the inked drawing. Working with Pantone paper (of the specified colors) she cut two small, playful "B" shapes and placed them to counterbalance the flowing calligraphic strokes. She also repeated the scalloped wave form of the cover's die-cut in red cut paper and placed it along the top edge of her artwork.

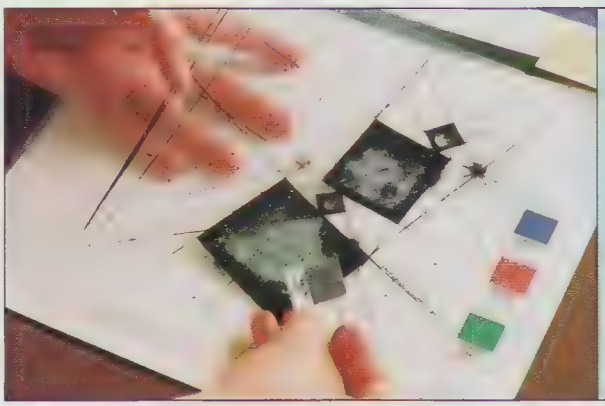
Once she had worked out the composition, Skarsgard prepared a mechanical for the printer by mounting a photocopy of the calligraphy to a board with the colored Pantone shapes in place. This base art she labeled for position only. On sheets of acetate hinged in register, she inked a separation for each color. Using the base art as a guide, she first traced the outlines with a technical pen, then filled in the shapes with brush and ink. (See Figure 10.)

A FIFTH COLOR

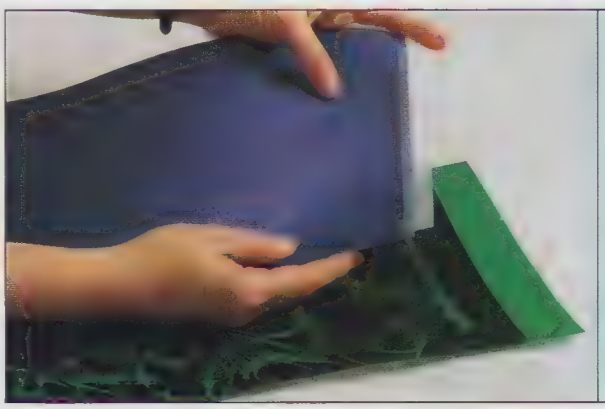
Skarsgard intended for her black-inked calligraphy base art to print as a fifth color. Black was added as the fifth color after Hermann Zapf requested he be allowed to use black in his composition. Skarsgard went to Mohawk, which picked up a large percentage of the printing bill, with the request and it was granted. The designer then contacted several of the artists and advised them of the new option. Eventually seven letters were printed with the fifth color. (See Figure 11.)

The artwork submitted varied wildly in its camera-readiness. "Some people did it just the way you're supposed to," Skarsgard says, referring to the neatly cut Rubylith overlays professional graphic artists prepared for their color separations. But others were fine artists who had never dealt with reproduction before. One painter failed to grasp the editor's definition of "camera-ready" and was directed to a local graphic artist for assistance. Another piece came in painted in gouache on colored stock. This Skarsgard re-rendered in black on white for the final camera separation. "I wouldn't have felt comfortable doing that," she confesses, "if I didn't know the artist."

10 Skarsgard placed crisp shapes cut from paper against the "B." Her mechanical consisted of a photocopy of her brushed calligraphy with the colored Pantone shapes glued in place for position only. On sheets of acetate taped in register, she inked a separation for each of the colored cut outs.



11 The specifications called for four colors (a dark gray, red, purple and green.) When Hermann Zapf asked that he be allowed to compose his "Z" with black as well, black became a fifth color. She felt other submissions, such as Rick Cusick's "G" shown here, would also benefit from the expanded palette.



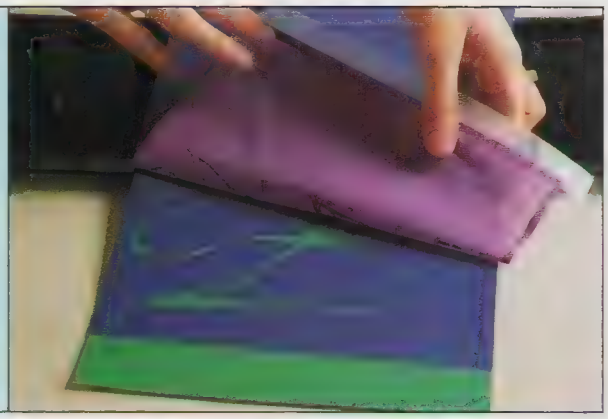
12 To capture the look of printed text for her comp, Skarsgard relied on the Omnicrom Colour Transfer system. She placed a sheet of purple Omnicrom stock against a sheet of green Pantone paper onto which she has previously photocopied the enlarged Villu Toots' alphabet.

ASSEMBLING THE COMP

As the deadline drew near, Skarsgard had to consult with the printer, Anthony Wayne Printing, Fort Wayne, Ind., so costs, production and scheduling could be determined. "The shop is owned by Dick Gray, who went out of his way to make the piece successful," adds Skarsgard.

To avoid any confusion, Skarsgard constructed a tight comp of the portfolio from paper samples supplied by the printer, and with the aid of the Omnicrom color transfer system. The Omnicrom is a toner imaging system that converts dry toner photocopies and laser prints into color. The process is dry, permanent and takes several seconds.

For the cover, the designer first photocopied the enlarged Villu Toots alphabet onto a sheet of Pantone green paper. (See Figure 12.) Then she placed a sheet of purple Omnicrom against it and fed the sandwich through the manual feed of her Minolta copier. Its rollers, she has happily discovered, do the same job as the dedicated rollers sold with the Omnicrom system: they fuse pigment to the copier's toner.



13 The heat and pressure of her in-house Minolta copier's rollers, Skarsgard has discovered, fuses the Omnicrom color to the previously laid down toner. Because the copier's rollers work so well, there has been no need to buy the rollers sold as part of the Omnicrom system.

14 To indicate embossing, Skarsgard used the same Omnicrom technique to produce a white version of her original alphabet on acetate. This would reverse out of the colored background.

15 Packaged within the portfolio case along with the art was to be a booklet with blurbs on the collaborators, identifying each one's contribution. Skarsgard had the text set in Diotima and reviewed the typeset copy for bad breaks. She specified the large letters in a second color.

The purple color adhered to only the background, closely approximating the color she planned to use. (See Figure 13.) To simulate the small white alphabet that would be reversed out of the cover, Skarsgard photocopied the alphabet onto acetate using a white Omnicrom sheet; then she hinged it to the cover as an overlay. (See Figure 14.) Using a sheet of cover stock supplied by the printer, Skarsgard mocked-up a version of the portfolio by folding and cutting it into its exact shape. With an X-Acto, she also incised three windows in the cover flap and cut the scalloped edge to simulate die-cutting. Then she glued the colored areas into position.

Folded neatly within the portfolio she placed 35 blank sheets of paper, noting that the artwork to be printed on them would require four (and in some cases five) colors. Then, rather than ship the comp, artwork and boards, printer Dick Gray agreed to drive several hundred miles to a town midway between the print shop and Skarsgard's design studio. They reviewed the artist's submissions, and the designer turned over her comp. Before the project was complete, the designer and printer met several times at the same location.

Along with the comp, Skarsgard also included the type for a booklet that described the project and gave profiles of the contributors. Like her original letter, the booklet was typeset in Diotima. She had already taken care of bad line breaks, awkward kerning and other problems. Her greatest concern was that the large letters introducing each contributor's assignment would read incorrectly as initial caps. She solved this problem by specifying the letterforms in green. (See Figure 15.)

PRODUCTION

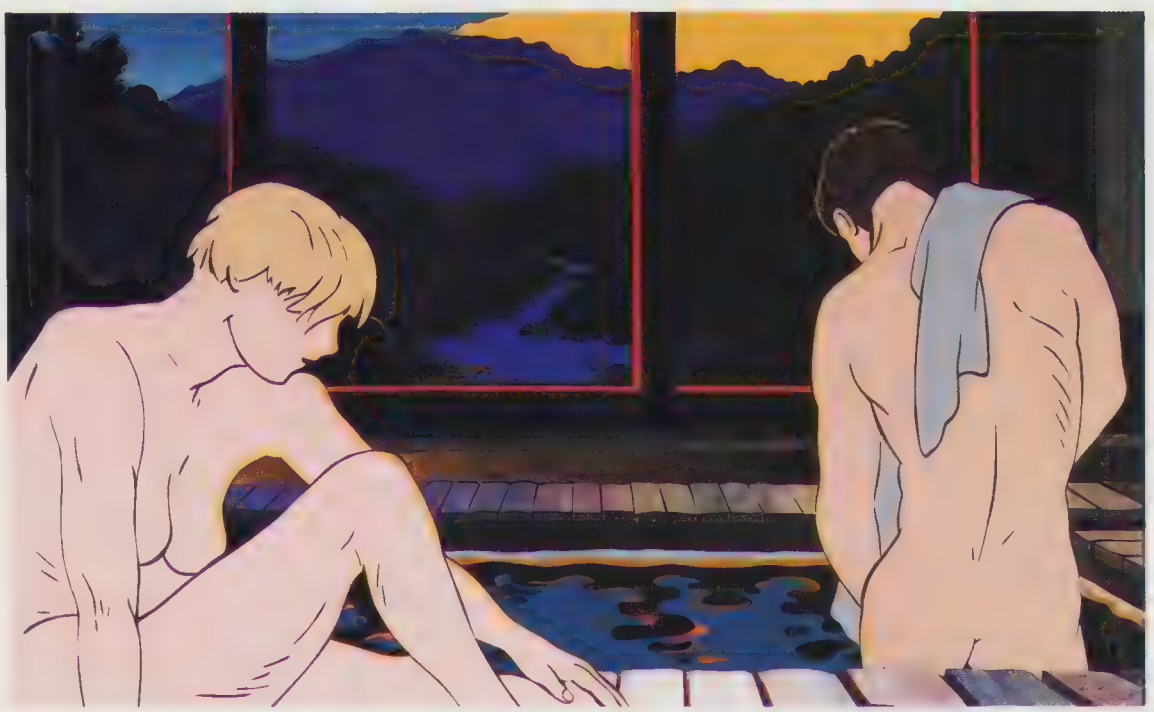
The first step in the production process was to make Chromalin proofs of the artwork, which Skarsgard reviewed. Where necessary, she contacted the artists and discussed color changes.

Gray also produced a complete set of proofs on press and sent them to the designer. "I was willing to go down and do a press check, but he made the decision to do this kind of color check. He felt it was easier to do it on his own time and send me the proofs."

The job was run over several weeks on a 19 x 25-inch two-color Miehle press. Different weights of the Poseidon stock were used: The cover required 100-pound cover; the artwork and booklet cover, 65-pound cover; while 80-pound vellum text was used for the booklet text and for the envelopes. The cover was run as a single sheet, while the 35 pieces of art were run six-up. The printer ganged the artwork so those with similar colors printed together. Gray sent the cover/portfolios to a local shop where they were die-cut, blind embossed and scored. Finally, Gray's staff trimmed the artwork, hand collated and stuffed the sheets into the portfolios. The envelope, which was produced and embossed separately at another location, and in which the entire project was packaged, carried the same embossed alphabet as the portfolio cover. The finished packages were then shrink wrapped and shipped from Fort Wayne. The run was approximately 14,000: 650 for use by *Quill* and the contributors, with the remainder going to Mohawk.

The issue has been well received in both the calligraphic and design communities. "This whole thing turned out to be a really wonderful collaboration for all the people involved," says Skarsgard. ■

Daniel S. Cutler is a medical illustrator, freelance writer and the author of a recently published children's book.



WILBUR HOT SPRINGS

COLUSA COUNTY, CALIFORNIA 916 473-2306

Realistic Effects With Cut Paper

By screen printing his own colors and paying attention to line, Sam Allen takes cut paper into a new dimension with a poster for a California spa.

By Amy Jussel

Sam Allen has ventured into new territories with cut paper. Unlike other more graphic approaches to the medium, Allen pushes the edge of realism, jolting viewers into the unexpected. Because his work is so intricate and succinct, it fools the eye. His images have the poignancy of oil paintings, the subtlety of watercolors, yet a bold, graphic look inspired by California plein air painters and the turn of the century Arts and Crafts Movement.

The uniqueness of Allen's approach is derived from this startling balance of abstraction and realism and its multiplicity of disciplines, from line art to screen printing. While a sense of realism is his goal, Allen is careful not to take it too far. "I try to pull back a step from being too realistic," Allen says, "otherwise, once you can get an object or scene to look like itself, so what?"

There are several technical factors which help give the work this unique look. The first is the intricate linework he achieves by placing his cut shapes on a black background. At the sketching stage he is careful to draw the exact width of line he needs—fine lines for an intricate look, bold lines for a graphic appearance. When cutting out his shapes, he is careful to cut inside the lines so when he places the pieces on the board, there is just enough of the black background showing to read as a drawn line.

The second factor is Allen's insistence upon screen printing his own paper to achieve just the right colors. In addition to creating flat, bold colors, he experiments with gradations, split fountains and textured effects. It is this variety of colors and textures that help give his illustrations a painted appearance.

Over a decade ago, he used commercially manufactured colored papers to create his drawings, later discovering that they faded terribly. His bright reds bleached to a fleshy pink, and his light tones were whitewashed into bland nothingness. "It was a trial and error disaster that forced me into a quest for archival materials," notes the artist. He took a Saturday "how-to" class in screen printing, and soon began creating his own vibrantly-colored papers.

Since 1983, Allen has used the following materials exclusively in his work: Rives lightweight printmaking paper, Record special mounting paste (framer's glue), Sanford Sharpie finepoint markers, S & V (Sinclair and Valentine) Zephyr screen printing inks in flat poster colors, 100 percent hog's hair gluing brushes, tissue paper, an X-Acto with No. 11 blades (he uses approximately 50 per picture) and 3M Spray Mount as a temporary adhesive.

Though some graphic designers might associate the medium of cut paper with limited capabilities and styles, Allen maintains that by paying particular attention to design and the ideas that must be communicated, it can be as versatile as more traditional media. For Allen, this means being able to work in styles as varied as intricate realism or simple abstractions. "Step one is determining the overall mood you're trying to achieve, then exploring techniques," says the artist.

POSTER FOR A SPA

In a recent promotional poster and image piece for Wilbur Hot Springs Health Sanctuary, a California spa, Allen combined realism and abstraction by juxtaposing intricately cut figures with flat, boldly colored landscape shapes.

Richard Miller, owner of the reclusive resort, is what many would call a "dream client." He places very few parameters on the designers he works with, believing that with too much input, the project becomes a joint venture rather than a solo effort by the artist. "If I were to impose structure on a project like this, I'd never have the opportunity to explore the designer's vision," Miller says. "I'd rather say, 'I've seen a body of your work; I trust you to pick out an image that reflects this place.'"

Another unusual aspect of the client/designer relationship is that Allen is a known entity; he has half a dozen works already hanging at Wilbur Hot Springs. Miller explains, "Sam's able to capture color that's very representative of our surroundings. And there's something about the medium that brings forth an emotional feeling that's very enjoyable, and lends itself to the depth of this place."

CONCEPTS/SKETCHES

Allen finds that client input sessions are key to the success and eventual approval of his concepts. "I often try to get the client to show me some pictures of things they like, even if it doesn't seem directly related," Allen explains. "You'd be surprised what you can get out of the subtext of a conversation. You begin to get a feel for the style they're looking for, the colors they lean

Cut Paper Painting Sam Allen brings a realistic flair to the medium of cut paper by screen printing his own colored papers and paying careful attention to line, which is actually a black background board. In this poster for a California spa, even the typeface, an adaptation of a woodblock face, is cut paper.

toward, the degree of creative risk and their comfort level."

At Wilbur Hot Springs, the objective was to convey a mood of tranquility, peacefulness and even spirituality. People come from miles to escape the chaos of their fast-paced lives and immerse themselves in an environment of simplicity and hushed reflection. For these reasons, Allen focused on the calming element of water as his primary pictorial image.

PENCIL SKETCHES "Wilbur Hot Springs is a healing place where people come to take the waters. Each of the black and white pencil sketches presented to the client used water in some manner," Allen says. One sketch was a pastoral scene rendered from a photo; the other two were type-prominent variations using steam as the main focal point. He drew slippers in the foreground of one version to warm up the image and add a human appeal. (See Figure 1.)

COLOR SKETCHES Allen felt the images were missing something, so he reworked the first sketches into cut paper color sketches, de-emphasizing the type. "I rarely do color comps," says Allen, "but on this project I ended up doing six images, three of them in color, because it just wasn't there yet."

All of the color sketches show views from the inside looking out. The first was a variation of the sketch with the slippers, with no type. In the second sketch he replaced the type with a female figure engulfed in steam. While he felt he was on the right track, he still found the second image "way too static." Finally, he created two figures, almost amorphous by nature, and placed them in distinctively separate poses. *Tip: For reference on the figures, Allen used "The Human Figure," J.H. Vanderpoel, 1926, The Inland Printer, Chicago and "Anatomy and Drawing," Victor Perard, 1928, Kingsport Press, Inc., Tennessee, two books from his vast collection of art instruction books.*

The image with the two figures proved to be everyone's favorite. The mood conveyed individuality and a non-intrusive manner. The visual was inviting and alluring, yet soothing and safe. (See Figures 2 and 3.)

1 In each of his three initial sketches, Allen used water as a recurring theme to represent the tranquility of Wilbur Hot Springs Health Sanctuary. Working from photos taken there, Allen incorporated his vision of classic simplicity through balance, composition and type. Not satisfied with these initial attempts, he decided to make color sketches.

2 Allen makes his color sketches the same way he does finished art: He traces his drawing, cuts individual pieces of colored paper and then mounts them on a black or dark background board using 3M spray mount.

3 Type becomes less prominent in the color sketches, which all show views from the inside of the spa looking out. The first is a variation of the images with slippers (right). Sensing the images were "too static," Allen adds a figure to the second sketch (left), then another to the third sketch (top), which is favored by the client.

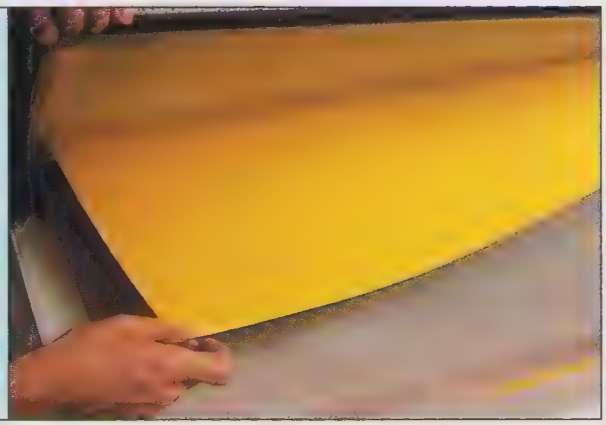
COLOR SELECTION

Color choice is one of the most important parts of Allen's conceptual process for it determines mood as much as the image. Since naturalistic color is paramount in representing a scene accurately, Allen carries a Pantone swatch book wherever he goes. If he is moved by a sunset or a cloud composition, he flips through his specimen book and "jots down the color of the sky." Allen adds, "When colors stop me cold, I pay attention. I've learned when an image or a color can arouse that kind of response, you'd better listen." The artist also takes reference photos, but he prefers to sketch from life.

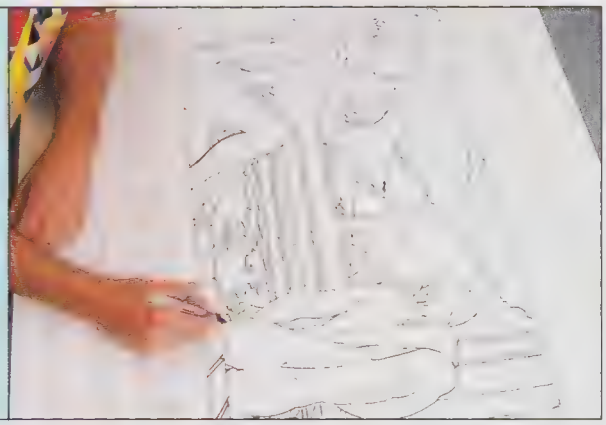
Over the years Allen has amassed his own stock of screen-printed hues and textures created for prior projects. Since he never draws directly on the colored paper, he keeps a wide variety of samples on hand in case he needs to create a specific look or effect. And he always consults this inventory before embarking upon the arduous task of screening a color specifically for the work in progress. (See Figure 4.)

When he has to screen print a color for a particular job, Allen uses the printer formulas from his Pantone swatch book as a guideline, then adds and blends inks until he matches the color in his mind's eye. As a record of how he developed a color, he logs the approximate mix and a sample strip into a Rolodex file. For this poster, Allen

4 Before initiating the arduous process of screen printing colors for an illustration, Allen checks his own inventory of screen-printed and handmade papers searching for colors that will work in the art.



5 Using the printing formulas on the Pantone swatch books as a guideline, Allen blends inks until he creates the color he is seeking, as he did for a yellow gold for the background hills. After screening the color and letting it dry, he logs the approximate mix and a sample strip into his Rolodex file of custom colors.



6 After adding finishing touches on the final drawing (now enlarged to actual size), Allen makes two tracings of the image on tissue paper. One is used for cutting, the other for a back-up. He then lightly sprays the front side of one tissue with spray mount and places it on the back side of the colored sheet for cutting.

screened several bold, flat colors, including a yellow gold for the background hills seen from the spa window. (See Figure 5.)

He also used a split-fountain technique for the hills, water and wooden planks to add interest and a sense of realism to the illustration. The split fountain process involves using several colors that blend together when they are "squeegied" onto the screen. *Tip: The appearance of a wood-grain finish, a gradated sky or a texture can be achieved through the split fountain process, as can many other techniques including special fades and marbleizing.*

Allen also experiments with other color techniques, like spattering. To render pears for a still life, for example, he spattered light green paper with brown to suggest the skin of the fruit. To create the illusion of marble, he poured solvent on an inked sheet so the colors would blur together. *Tip: Patterned and handmade papers can be used to suggest such things as clothing and wallpaper.*

The process of selecting color is ongoing until all the major pieces are actually glued down. Because each color must balance with the next and each light source must appear natural, there is fine tuning every step of the way. "I lucked out and found a piece in my supply that was streaked a brilliant blue, perfect for the light source of the stream. I must have screened 60 or 70 sheets of paper total for this piece, and since only a few were used, the rest goes back into my stock inventory for next time."

TISSUES AND POSITIONING

Before any cutting took place, Allen enlarged the image to actual size (20½ x 26-inches), tracing his original drawing with a Sanford Sharpie finepoint marker. (See Figure 6.) Enlargements are made either by squaring up the initial sketch and hand transferring the drawing, or by having a blueprint made. Depending upon the illustration, he may draw a fine or a bold line. Choice of line width becomes important because when he is ready to cut, he uses the drawing as a template, cutting inside the marker lines. When the cut paper pieces are fitted together on a black background board, a slight gap remains and becomes the line in the final art. "If a wider marker is used, a bolder, more simplistic style comes through, rather than the more painterly style of a thin felt tip pen," explains the artist. "The background line tells the story of the piece like a cartoon. I used to leave more black, but find myself inching toward thinner lines of realism."

From this master drawing, Allen made two tracings on tissue paper, one for cutting, and one to use as a back-up pattern in case of mistakes. He then lightly sprayed the front side of one tissue with spray mount. The tissue will then be placed on the back side of a colored sheet for cutting. *Tip: With the tracing tissue and the back of the colored sheet tacked lightly together, less slippage occurs, enabling a smooth, clean cut.* (See Figure 7.) The tissue is then peeled off of the cut piece and discarded. The cut piece is placed on the black background board, (any thick, acid-free rag board) for preliminary positioning. (See Figure 8.) Allen recommends working with the main shapes first, and watching the linework develop.

Linework is not limited to black by any means. Allen tells of the Golden Gate Bridge piece he created using orange as a background color to depict the thread thin cables and spans of the bridge. This is a "reverse process" where the piece that is cut is not

the obvious or dominant one in the picture. For example, rather than cut a slender tree with multiple hairline branches and leaves, the illusion can be created by cutting the sky instead and leaving the tree as the "linework."

As the linework comes to life with each piece placed, colors are once again adjusted for balance and new effects are explored.

FLESH TONES By far the most difficult colors to determine are flesh tones, explains Allen. "For this piece, I screened four or five skin tones alone, and they kept coming out too pink." The flesh colors were especially important because Allen was attempting to suggest the look of late afternoon or early evening. Flesh color that did not incorporate the yellow of the background hills and the slight gray appearance of shadow colors in the background hills would look false. (See Figure 9.)

After hitting upon the right combination of colors for the flesh, Allen decided to incorporate a slight reflection from the yellow hills on the edges of the figures. "I decided to increase the light along some of the edges of the figures to create kind of an aura or halo effect, so I cut a thin trial piece and placed it along the edge."

Instead of gluing that small strip on the edge of the figure, he chose to cut the figure in both colors and slightly offset the flesh color over the golden yellow, producing a thin edge. The effect was smooth, clean and polished. "Some people have asked why I couldn't just glue the thin strip down, without cutting full-sized pieces to be layered. You just can't, or you'll be sorry later with peeling, and messy bits and pieces too tiny to glue properly," Allen explains. (See Figure 10.)

MOUNTING AND ASSEMBLY

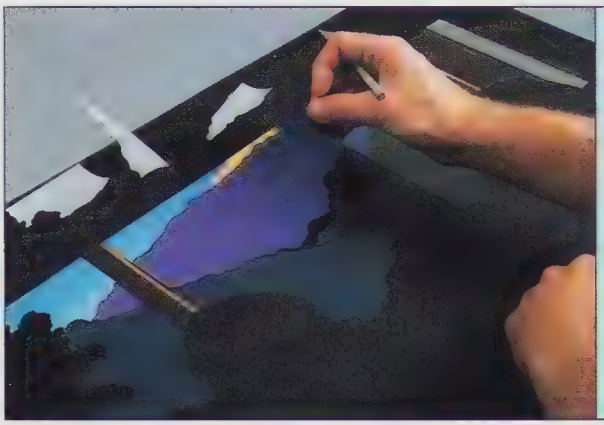
Since the art was created on a black background, Allen's intention was to frame the image in a crisp white mat with curved corners for a soft, old-fashioned style. To his dismay, it looked more like a television screen using this technique, so he ultimately returned to a more conventional square-cornered border. Adding the mat increased the size of the art to 28 x 36-inches.

Following mat selection, he entered into the final gluing phase, where "mistakes are costly, because there's no turning back." To facilitate the process and avoid the obvious problems of glue sticking to fingers and oozing out onto the background board or nearby shapes, Allen recommends keeping a clean, wet rag nearby at all times to dab off excess glue immediately. *Tip: By working with water soluble framer's glue, there is less chance of buckling because the solution expands and contracts with temperature, is acid-free and permanent.* In the early days he experimented with Elmer's glue and found that it worked, but tended to pull fibers away from the paper, often damaging the fragile art.

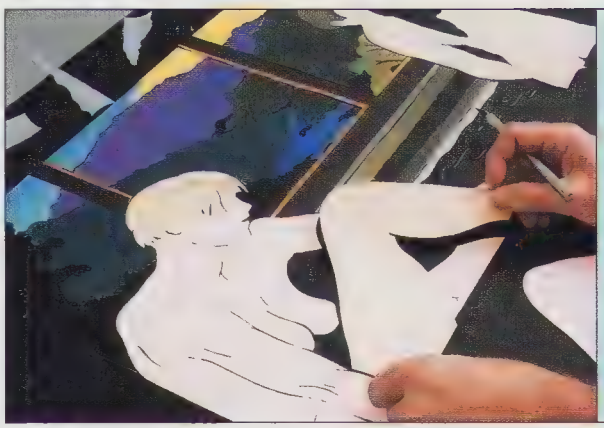
As a general guideline, Allen recommends beginning the final gluing process two-thirds to three-quarters of the way through the completion of the piece. Since gluing is one of the most delicate and critical phases of cut paper work, he finds himself designing with this in mind early in the conceptual stage. "Larger pieces are tougher to glue without pulling or twisting in some way. So I try to design like a stained glass window artist, interrupting pieces of paper with linework so it's easier to manage at the gluing stage and still has the interest and effect."

Allen pencils in the outside border and usually begins gluing one of the first pieces

7 Tacking the tracing tissue and colored sheet together allows for easier, more precise cutting. Using an X-Acto knife and a No. 11 blade (he uses approximately 50 per picture), Allen begins cutting each shape.



8 Next, Allen peels the tissue off the cut piece and places it on the acid-free black background board. In this preliminary positioning, Allen is checking the linework and how the colors work against each other.



9 In the middle of the process, Allen often discovers that the colors are wrong, and he has to make adjustments. In this case, he found the flesh tones were "way too pink." He had to screen print several new flesh tone colors before finding the right ones.

A PAINTER OF CUT PAPERS

You've got to wonder what a guy like this did with snub-nosed scissors and kindergarten paste. Whip up Matisse-like valentines? "On the contrary," exclaims Allen. "When I was in second grade, I remember art teachers passing out paste and paper and oohing and ahhing about a bunch of torn blobs. I didn't want to do abstract art; I wanted to learn to draw."

From that day, Allen shunned formal art classes well into adulthood, favoring realism over abstraction every step of the way. His self-taught skills were challenged when the two art forms collided in his own experiment to "paint" using the medium of cut paper. Ironically, his striking technique was rebuffed by an art teacher who emphatically claimed, "You can't use that medium for a product design. You can't cut curves." As most designers would attest, "can't" is a relative word, and furthermore, Allen was already making money in the medium that "couldn't be done." This particular experience served to inspire the creation of Allen's highly detailed cut paper technique.

Allen's formal education was actually in theater. He earned a B.A. and did course work toward an M.A. in Directing and Design. This related profession allowed him to use his drawing and painting skills on sets, props and costumes. While in Los Angeles working as assistant art director for the children's show "H.R. Puff 'N Stuff," he prepared countless tissues and color comps for costume fabrication using an X-Acto knife. Though the job stint appeared to foreshadow his future in cut paper, Allen recalls, "At the time, I was also painting in oils and watercolor. It didn't click to merge the mediums."

When he opened his graphics business, Sam Allen Designs, in 1977, he began to prepare comps for his clients using cut paper, since he could now wield an X-Acto knife even better than a pen. "I realized cut paper allowed me to design with more purity and simplicity and less clutter, so I got the idea of trying to 'paint' in the medium."

Since 1980, Allen has been working exclusively in this style for a variety of clients ranging from corporations to private commissions.

Other work "Aarum Lilies" (left), "Sickwatch" (below), and "Two Diners" (lower right) all employ Allen's realistic cut paper technique.

against it. "From then on I gauge the placement of adjoining pieces by eye. Since I have most of the final base image lightly spray glued, I have the spacing already fixed. But once in awhile I use the master file tracing for placement."

Before gluing, Allen selected several hog's hair brushes in accordance with the size of each piece to be glued. (He keeps a variety of ¼-, ½- and ¾-inch brushes on hand.) To glue a piece in final position, he gently lifted it with his X-Acto knife, placed it face down on a sheet of newsprint to protect the screened color surface from dirt, brushed the glue on it quickly, working from the center to the edges. (See Figure 11.) *Tip: Using brushes to match the size of the piece being glued makes glue application easier.* He then positioned the cut piece on the board, covered it with newsprint and burnished it down with his hand. (See Figures 12 and 13.) After dabbing any excess glue from the surface with his wet rag, he often weights the image under a piece of glass to ensure proper adhesion with no bubbling.

CHOOSING AND CUTTING TYPE

Though adding type was one of the last steps in the process, it was among the first elements to be addressed in the conceptual stage. Since Wilbur Hot Springs itself dates back to the stagecoach era, Allen sought a classical face, reminiscent of turn-of-the century art. He paged through piles of resource books to find fonts that could convey the illusion of woodblock type and that could be reworked without a massive overhaul. He eventually found a Roman face with strong serifs in "Letters and Lettering," by Frank Chouteau Brown (Bates & Guild Co., Boston, 1921) that he felt answered his design needs.

After two days of designing, tracing and adjusting type using a photo-enlargement of the face, Allen created his own adaptation of the face that reflected the mood he was seeking. (See Figure 14.) "The [original] R's and B's were too tall, and the O's weren't big enough," Allen explained, "and then I had to add notches and glitches in the cutting phase, to make it look like the original texture of a woodblock."

After cutting out the individual letters, he cut a thin panel of mat board the same length as the art and penciled perpendicular lines to indicate where the letters should go. He taped this extension board to the original to eyeball accurate spacing and placement of the letters and to avoid potential mat damage due to dirty T-squares, triangles or pencil marks. (See Figure 15.) He glued each letter individually, with the precision and concentration befitting the task. One slip would cause the entire mat to be replaced.

While time-consuming to draw and cut the type, Allen felt it was important to the overall integrity of the image. "I feel strongly about using cut paper throughout, though admittedly, it's a painstaking process to cut each letter, not to mention, gluing them down."

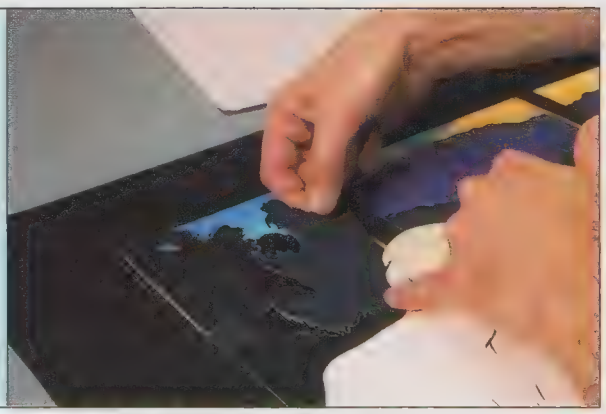
REPAIR TIPS The glue stained, the paper bubbled, the knife has pinpricked the paper so many times it looks like the husk of a pineapple. Now what? Depending on the extent of the disaster, some can be salvageable with imagination and innovation. Allen told of one rare "bubbling" repair where he cut slits in the bubbles, and layered over the piece with the exact same paper without any noticeable bulges.

The best way to avoid time-consuming repairs is to second-guess their occurrence, and follow these tips:

10 Allen experimented with adding a thin strip of yellow gold on the edge of the figures to suggest the reflection of late afternoon light. Deciding he liked the effect, he cut the figure in both colors, pasting the flesh tone color over the yellow, allowing only a thin strip of the yellow to be seen. The effect is smooth and clean. "Some people have asked why I couldn't just glue the thin strip down, without cutting full-sized pieces to be layered. You just can't, or you'll be sorry later with peeling, and messy bits and pieces too tiny to glue properly," Allen explains.

11 Final gluing begins anywhere from two-thirds to three-fourths of the way through the completion of the piece. Using several sizes of 100 percent hog's hair brushes (to match the size of the piece being glued), Allen smooths on framer's glue, working from the center out.

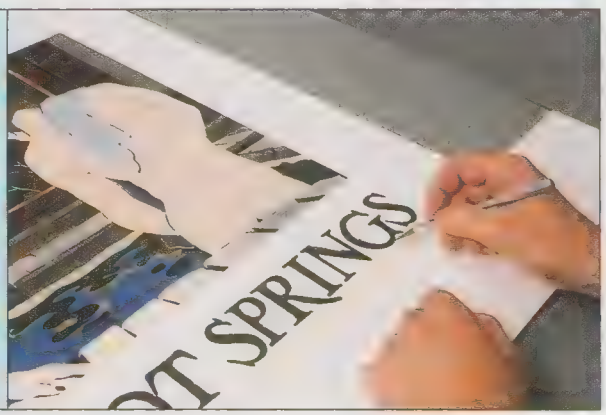
12 Allen lifts up the glued piece of cut paper with his X-Acto knife and carefully places it on the board in proper position. He pays careful attention to the lines created between shapes.



13 Once the piece is in position, Allen then lays a clean sheet of newsprint over the area and smooths it down with his hand. He recommends not touching the paper too often as body oils transfer quickly.

14 After researching countless fonts and alphabets to find a turn-of-the-century style, Allen adapted a hand-lettered face he found in "Letters and Lettering," by Frank Choteau Brown. He traced the letters, extending some and enlarging others for balance, until the title was complete.

15 When cutting the letters in black paper, Allen distressed them with glitches and notches to give the textured appearance of an original woodblock. To glue each letter accurately the first time around, Allen cut and ruled an "extension panel" of mat board to use as a placement guide.



• Always have a wet rag nearby to wipe up excess glue prior to drying.
• Try not to pick up the paper with your fingers often, as body oils transfer quickly.
• Do not stack screened paper without a newsprint slip sheeting, because colors will scratch and ruin.

PRE-PRESS AND ON PRESS

In a last minute client change, some of the typeset information was placed closer to the hand-cut lettering so the phone number could be seen. The transparency was laser-scanned at a color separation house recommended by the printer, American Lithographers. The size of the finished art (33½ x 27½-inches) was predetermined by mailing considerations including cost and standard tube size. An 80 pound cover stock (Quintessence, Potlach Paper Co.) was selected to give the poster some weight. The press run was just over 1,000.

In an effort to keep the colors as flat as possible without using the expensive option of matte inks, Allen opted for a matte varnish over the entire image. For added richness, the printer inked the artwork twice, paying close attention to keeping colors light. Of course, it would have been much easier to strip in the type separately, but since the client intended to hang the original art in its entirety, the art had to be kept whole. So to keep the mat background a crisp white, a mask was created for the lettering.

YES, IT WOULD BE SIMPLE, BUT... While some would argue that Allen's style may have more in common with fine art than illustration, to clients like Wilbur Hot Springs' Richard Miller, these distinctions matter very little. "I don't care if Allen's work is considered fine art or a graphic poster," says Miller. "The look works for Wilbur Hot Springs."

Whatever the label, one question Allen is frequently asked regarding the technique is, "Wouldn't it be easier just to paint?" "Yes," says the artist, "but that's not what I do. When I paint I tend to get too realistic. With a knife, I can only get so detailed. I can't mess with it a lot or get too compulsive. I've grown to love the look and style, that flat, screen-printed look. I also cherish the uniqueness of the medium. Yes, it would be simpler, but I don't like simple things." ■

Amy Jussel is a San Francisco Bay Area freelance advertising and editorial writer.

Syntax: Sans Serif's Terra Incognita

Discover (or rediscover) the attributes of this underexplored sans serif in text and display applications.

By Allan Haley

"Even as initiator and co-creator of Helvetica, I almost have to confess jealousy: the Syntax™ typeface is superior to Helvetica in running copy. I could imagine that many would switch to this superbly legible typeface." (E. Hoffman.)

A powerful endorsement. Those who know Syntax generally regard it as one of the most successful sans serif types. The design is available from a number of sources for both high and modest resolution output devices. So why don't we see more Syntax? The reason is that not many graphic designers are familiar with this highly regarded typeface. Soon, however, they will be.

ATTRIBUTES

Our alphabet consists of a set of characters whose form rests in age-old agreements. That these characters are recognizable is basic to the reading process. Changes in letterform can only be made within a limited range before reading ease is adversely affected.

Within these limitations, however, some modifications of elements and several stylistic changes have occurred over the centuries.

These have come to define the specific structure or style of a typeface, and two extreme poles of a stylistic continuum have emerged: Renaissance (or oldstyle designs) and classic (or Modern types). At one extreme are faces like Bembo and Centaur, while at the other are types like Bodoni and Walbaum.

EXTREMES OF DESIGN A basic underlying difference between these two extremes is that oldstyle designs were created to mimic writing with a flat-tipped brush, while Moderns are constructed versions of basic character shapes. Moderns can be classified as rational, static designs, and oldstyles as emotional and dynamic.

Most sans serif types are cerebral, right brain creations. Helvetica, Univers and ITC Franklin Gothic® can be defined as "static" designs that find their roots in Modern letterforms. Futura and ITC Avant Garde Gothic® are clearly structured types with a careful combination of alphabetical and geometric shapes at their core.

A few sans serif typefaces have attempted to capture the spontaneity and rhythm of oldstyle fonts—and ultimately hand-written letterforms. None, however, quite so well as Syntax.

BASED IN HANDWRITING Syntax is a design that has movement and spontaneity found in few sans serif typefaces. As a result it brings an unexpected vitality to lengthy blocks of text copy, and is (for a sans serif type) surprisingly easy to read. Calligraphic writing is at the root of Syntax's design. It was, in fact, quickly drawn letters that served as the design foundation for typeface development.

An important, but exceptionally subtle aspect of Syntax that grew out of its hand-drawn beginnings is a very slight forward slant to the roman letterforms. The idea behind this "almost italic" angle (you almost have to view the typeface in a mirror to detect it) is that it reflects the spontaneity of writing and aids the eye in its left to right journey across a column of text copy. Unfortunately, this is a subtlety that will almost certainly be lost in modest resolution output devices.

In keeping with the concept of being written rather than constructed, the terminals of character strokes have been terminated at a 90 degree angle to the stroke. These stroke endings mimic those found in letterforms drawn with a flat-tipped brush.

OVERCOMING HANDICAPS In what would normally be considered contrary to creating rhythm and dynamism in a typeface design, Syntax was designed to appear monotone in weight. Calligraphic letters normally have obvious thick and thin strokes. In addition, typefaces need at least some variance in stroke weight to keep them from becoming monotonous and difficult to read. Some typophiles believe monotone stroke weight hurts the readability of sans serif types more than lack of serifs. Syntax, perhaps because of its other lively qualities, seems to make up for this apparent drawback.

In keeping with its oldstyle heritage, the caps of Syntax have been designed to be shorter than the ascending characters, and the lowercase takes on the same, somewhat condensed proportions usually found in faces such as Garamond or Plantin. In addition to that trait, Syntax's caps have the same wide proportions common to oldstyle Roman faces.

INDIVIDUAL LETTERS Even the design of most of the letters is in keeping with Renaissance type designs. The lowercase "g" is a "bowl and loop" design, the "a" is two-storied, the "t" has an offset crossbar and sits on a curved tail, the "M" is splayed, and the "R" has a slight curve to its tail. Three other characters which distinguish Syntax are its almost upside down-looking "K" and lowercase "s."

Finally, the italic (which at first glance appears to be an obliqued roman) is actually patterned on a (cursive) Renaissance handwriting style.

Familiar Yet. . . James Sebastian, president of DesignFrame, Inc., and designer Junko Mayumi selected Syntax for the cover (right) and inside pages (next spread) of a spring 1990 Martex brochure because, Sebastian explains, "At first glance it suggests a familiar sans serif. Upon looking further, subtle refinements, which create a distinct style, emerge." (Photographer, Bruce Wolf; Typographer, Typogram.)

MARTEX®

SPRING

1990

ROSE PROVENCALE

sheets
pillowcases
comforter
tailored pillow sham
ruffled petticoat
bedspread
pole pocket draperies

© Givenchy S.A., 1989

COLETTE'S BOUQUET

sheets
pillowcases
comforter
tailored pillow sham
center pleated petticoat
bedspread

coordinating printed bath
ensemble, sheared,
hemmed dobby, bath towel
25 x 46", 100% cotton

SALSA

sheets
pillowcases
comforter
tailored pillow sham
center pleated petticoat
bedspread
tab top draperies
waterbed sheets
waterbed comforter

TRUST ME

sheets
pillowcases
comforter
tailored pillow sham
center pleated petticoat
15" square pillow
pole pocket draperies
shower curtain

coordinating printed bath
ensemble, sheared,
hemmed dobby, bath towel
25 x 50", 100% cotton
with tubmat and beach
towel

© Sandra Boynton, 1989

SANTA FE STYLE

sheets
pillowcases
comforter
tailored pillow sham
center pleated petticoat
15" square pillow
bedspread
pole pocket draperies
shower curtain

coordinating printed bath
ensemble, sheared,
hemmed dobby, bath towel
25 x 50", 100 % cotton
with tubmat

© Sandra Boynton, 1989

BACKGROUND

Most successful type designs are the result of a competent designer or design team solving a specific problem. In Helvetica, the design team of M. Medinger and E. Hoffman sought to revive the classic shape of a 19th century grotesque. In ITC Stone™, Sumner Stone successfully provided the graphic communicator with a range of intermixable type styles in one type family. AGFA Compugraphic's Shannon is the result of a successful combination of calligraphic letterforms and proven popular sans serif design traits. And so it goes.

THE GOAL In the mid-1950s, Hans Edward Meier challenged himself to solve yet another problem. His challenge was to create a truly modern letterform incorporating the natural dynamics found in oldstyle types. Meier believed that sans serif type designs distilled basic character shapes to their purest form and so were the epitome of a modern typographic statement; this was the good news. The bad news was that he also felt virtually all sans serif type designs lacked the vitality and rhythm found in oldstyle serifed types. Meier's goal was to combine the best of both typographic worlds.

Meier, in addition to being a type and graphic designer, is a teacher and academician. In his study of letterform designs and reading habits, he discovered a dynamic link between handwriting and typeface design: The first types were intended to be interpretations of the work of Renaissance scribes and so reflect the dynamism and rhythm of hand-drawn letters. He also concluded that there are three basic characteristics to these precursors of the first fonts of type: the serifs or serif-like shapes, created by the beginning and ending strokes of a flat-tipped brush; the thick and thin stroke variances also created by the flat-tipped brush when it is held at a comfortable writing angle; and finally the underlying rhythm and movement created through the process of writing rather than rendering letters.

A PROCESS OF DISTILLATION Meier believed that if he eliminated everything but the essential form of these early types, he would have a highly legible and exceptionally readable type. He saw the essential form as the basic skeletal shapes of the letter, encompassing its rhythmic, dynamic quality.

So he eliminated the serifs and stroke variances created by the brush. What was left, he used as the foundation for Syntax.

There have been other sans serif typefaces that find their roots in calligraphic letterforms. The first was probably Edward Johnston's 1916 design for the London Transport System. Johnston's sans was followed by Eric Gill's, which Monotype released in 1927. Gill was a student of Johnston's, and his face clearly shows the influence of his teacher. In 1927, Rudolph Koch also drew Kabel for the Klingspor type foundry.

About the same time, R. Hunter Middleton created Stellar, and Frederic Goudy produced Goudy Sans. And several decades later, Hermann Zapf created Optima, which is arguably the most popular calligraphic sans.

But none of these faces have quite the dynamic quality of Syntax. In addition, of the group, only Optima and Syntax were designed as text and display designs. Johnston's, Gill's, Koch's, Middleton's, and even Goudy's sans were all actually created to be display type styles.

Syntax
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(&.,"*!@#$%^¡™£) 1234567890

Syntax Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(&.,"!@#$%^¡™£) 1234567890*

Syntax Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(&.,"*!@#$%^¡™£) 1234567890

Syntax Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(&.,"*!@#$%^¡™£) 1234567890

Syntax Ultra Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(&.,"*!@#$%^¡™£) 1234567890

THE LONG GESTATION Although Meier had developed his first trial sketches for Syntax as early as 1954, ten years passed before he was sufficiently satisfied with his work to allow the first prototype fonts to be cast. At that time, Meier was fortunate enough to have the Stempel type foundry recognize the potential value of his work. The management at Stempel invested more than five years in the project. Patiently, they helped Meier convert his drawings into a commercial product. Countless hours were spent on his efforts, overcoming technical problems and recasting letters with minute changes in design. Few designers had patrons as thoughtful and understanding. Finally released in 1969 as Syntax-Antiqua, the completed design was marketed as a true "universal" type. Advertising copy claimed that Syntax was "superbly suited for setting long texts in book and newspaper publishing typography, and because of its lively appearance, also for advertising typography." An ad, yes; but accurate, nonetheless.

EXPERT OPINIONS Even the experts agreed. Jan Tschichold wrote of the face, ". . . My judgment of the Syntax-Antiqua: excellent, very good legibility, well done. Better than Gill Sans."

The famous British typographer John Biggs also wrote, "I find this type [Syntax] very satisfying, especially in the small sizes: it is lively, dynamic and yet it fits easily into the 'Graphic Tradition'. . . the more I read it, the more I like it."

Unfortunately, in spite of this high praise, Syntax did not gain wide acceptance among European graphic designers, and has been slow to gain real popularity in the United States. And so the face is not as universally available as Hans Meier and Stempel must have hoped, and it was not expanded into a large, versatile type family like Helvetica or Univers.

CONSIDERATIONS

Gill Sans and Syntax have very similar design foundations. Both were designed by calligraphers, and both find their basic shapes and proportions in oldstyle letterforms. But subtleties abound which separate these two typestyles—and subtleties make all the difference in the world in typography. Gill Sans is an exceptional display face, but is not quite so successful as a text design. Syntax, on the other hand, works well in both text and display applications. Perhaps it is because Syntax's x-height is a little larger, or because of its slightly condensed proportions, or even because of the minute forward slant to the letters. Whatever the reason, Syntax is much more comfortable in text sizes than Gill Sans.

TEXT COPY Syntax Roman, the lightest member and only weight with an italic counterpart, is the best variant in the family for body copy. It is light enough to be inviting but not so delicate that it requires special care or attention. Treat it as you would Helvetica, and the results will be equally predictable.

Like most good sans serif designs, Syntax naturally spaces a little open at text sizes. This is OK. In fact, "character compensation" or tight letterspacing should be avoided in smaller sizes. When letterspac-

Type sample courtesy of Linotype, Inc.

ing gets tight, Syntax begins to lose the even (and inviting) color it creates on a page. As weights and size increase, spacing should obviously become tighter, but the width of the "inside" of a lowercase "n" is almost always a good starting place to determine intercharacter spacing for text copy.

The Ultra Bold version of Syntax displays virtually the same strength and authority as Antique Olive Black, with none of the drawbacks. Even in heavier weights, Syntax maintains its design integrity and never becomes a caricature of its lighter weights.

MIXABILITY Syntax is, flat out, a good mixer. It will combine well with just about any serif type. It will complement oldstyles like ITC Berkeley Old Style®, collaborate efficiently with Clarendons and Transitional designs, and can provide the perfect counterpoint to classic Modern faces like Bodoni.

In addition, because it is somewhat different in design from other sans serif faces, it can be combined with its serifless cousins with little of the fear normally associated with this kind of incestuous relationship. Draw the line, however, at Gill Sans.

Like other sans serif designs, Syntax benefits from white space between lines of text copy. A little extra line space helps ensure an even gray color to your page and supplies a much-needed guideline for the eye in the absence of serifs.

Line length should also be kept within moderate lengths. Any more than 10 or 12 words on a line and readability levels begin to drop. (Syntax is very legible and easy to read—but it is still a sans serif design and cannot be set with the abandon of Century Schoolbook or Times Roman.)

AVAILABILITY Syntax, while available for traditional typesetting equipment and modest resolution printers, is not the easiest typeface to find. Linotype owns the rights to the original design and markets its own line of high resolution fonts. Syntax is also available as an Adobe PostScript font from several vendors. Other foundries, unfortunately, do not have the rights to the family. No one is going to call this face "ubiquitous"—but then why always use a face that anybody can get? ■

A regular contributor to Step-By-Step Graphics, *Allan Haley is the author of the new Step-By-Step Publishing book, "ABCs of Type," and is contributing editor to* U&lc, *the International Journal of Typographics, published by International Typeface Corporation, for which he serves as executive vice president.*

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'Two-Step' Proposals—What Works Best

A friendly, business-like approach is best when you are pitching a new account.

By Cameron S. Foote

Knowing how to respond to a request for a proposal—providing enough detail to satisfy the client, yet not so much as to waste your precious time—is a true test of your professionalism. Also, it is one of the determinants of your long-term success. Here are some things to consider before you receive your next request.

UP-FRONT CONSIDERATIONS

When considering proposals, remind yourself that a key element to your financial success as an independent graphic designer or illustrator is minimizing non-revenue-producing work. Put another way, unless you are assured of getting the job and are able to bill for the proposal preparation time later, every one you write costs you money.

Also, do not be misled into thinking that any proposal or contract, even ones tightly drawn and complete, give you significant legal protection. They do not. This is because you provide a product—creative executions—that is unique, hard to define and subjectively evaluated. There are so many potential "loopholes" that any client desiring to do so can easily find one.

This is the unfortunate truth: If a client wants to violate the terms of a proposal agreement, he or she can find a way. Even if you fight it out in court and win, the victory will probably cost you more than it is worth.

Likewise, a detailed proposal probably is not going to bolster your case much if you need to ask for more money or time during the course of the project because the client did not adhere to his or her end of the bargain. Clients believe what they want to believe. If it is necessary to refer back to the proposal to make your case, chances are you have already lost it.

For these reasons, it is in your best interest to minimize any time put into proposal writing. Simply explain your pricing, loosely schedule events and make the client comfortable with your professionalism, nothing more.

A TWO-STEP PROCESS

The best way to conserve your time, protect your interests and keep clients happy is to make proposals a two-step process. Think of the first step as a basic definition of the ground rules, the second step as a more detailed application of the rules to a specific situation.

STEP ONE Prepare a short statement, no more than two pages, of your general working and billing procedures. Provide this "How I work" statement to every client the first time you meet, along with your business card, samples, list of previous clients, and so on.

In this introduction, explain how you charge for your services (for example: "My fees are figured on a rate of $50 per hour"); representative charges for certain types of work and what is covered ("For designing most eight-page brochures, my fees run in the range of $0,000 to $0,000"); your billing terms and conditions ("Payment in thirds, all invoices net 30"); and your working procedures (how long it typically takes for certain types of work).

STEP TWO Most of the designers and illustrators I talk with indicate that the most effective proposals are always those that look like they are tailored to the specific circumstances of the job and the client. And the shorter and simpler, the better.

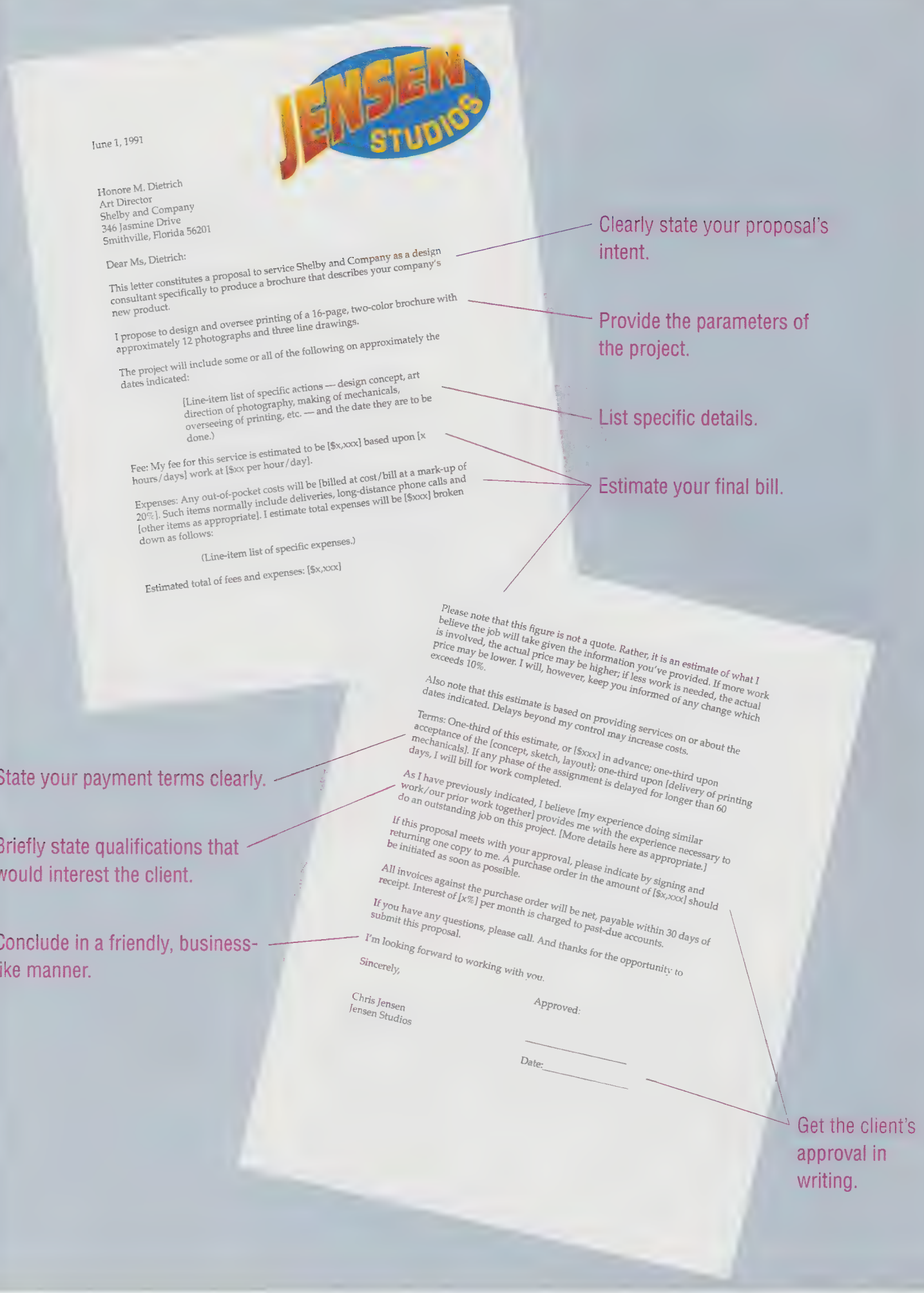
The most effective ones—easiest for you to prepare and easiest for the client to understand—seem to be simple letters of agreement stating what you are going to do, when and at what cost.

A sample of this kind of letter is reproduced at right. Note that it is straightforward, business-like and friendly. If you have a computer, you can store a basic letter as a "boilerplate," customizing it as necessary for each individual client.

AVOID PREPRINTED FORMS AND CONTRACTS

The letter shown at right, when signed by the client, will give you about as much legal protection as a much more complex and time-consuming contract. Unless you are involved in a large project, chances are you do not need anything else.

Equally important, many clients find printed forms and contracts very disturbing. First, they counteract the friendly, service-oriented image you always want to project. Second, they create the impression that what the client is purchasing can be tightly specified, like so many nuts and bolts.


June 1, 1991
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Art Director
Shelby and Company
346 Jasmine Drive
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Dear Ms, Dietrich:
This letter constitutes a proposal to service Shelby and Company as a design consultant specifically to produce a brochure that describes your company's new product.
I propose to design and oversee printing of a 16-page, two-color brochure with approximately 12 photographs and three line drawings.
The project will include some or all of the following on approximately the dates indicated:
(Line-item list of specific actions — design concept, art direction of photography, making of mechanicals, overseeing of printing, etc. — and the date they are to be done.)
Fee: My fee for this service is estimated to be [$x,xxx] based upon [x hours/days] work at [$xx per hour/day].
Expenses: Any out-of-pocket costs will be [billed at cost/bill at a mark-up of 20%]. Such items normally include deliveries, long-distance phone calls and [other items as appropriate]. I estimate total expenses will be [$xxx] broken down as follows:
(Line-item list of specific expenses.)
Estimated total of fees and expenses: [$x,xxx]
Please note that this figure is not a quote. Rather, it is an estimate of what I believe the job will take given the information you've provided. If more work is involved, the actual price may be higher; if less work is needed, the actual price may be lower. I will, however, keep you informed of any change which exceeds 10%.
Also note that this estimate is based on providing services on or about the dates indicated. Delays beyond my control may increase costs.
Terms: One-third of this estimate, or [$xxx] in advance; one-third upon acceptance of the [concept, sketch, layout]; one-third upon [delivery of printing mechanicals]. If any phase of the assignment is delayed for longer than 60 days, I will bill for work completed.
As I have previously indicated, I believe [my experience doing similar work/our prior work together] provides me with the experience necessary to do an outstanding job on this project. [More details here as appropriate.]
If this proposal meets with your approval, please indicate by signing and returning one copy to me. A purchase order in the amount of [$x,xxx] should be initiated as soon as possible.
All invoices against the purchase order will be net, payable within 30 days of receipt. Interest of [x%] per month is charged to past-due accounts.
If you have any questions, please call. And thanks for the opportunity to submit this proposal.
I'm looking forward to working with you.
Sincerely,
Chris Jensen
Jensen Studios
Approved:
Date:
Clearly state your proposal's intent.
Provide the parameters of the project.
List specific details.
Estimate your final bill.
State your payment terms clearly.
Briefly state qualifications that would interest the client.
Conclude in a friendly, business-like manner.
Get the client's approval in writing.

And third, when faced with a detailed contract, most clients will insist on having a lawyer to review its provisions, a process that only delays and makes the job more complicated.

So do not fall into the trap of thinking that designing your own stylish contract form, or even using one provided by some industry organizations, will make you look more professional while providing additional protection. Chances are it will do exactly the opposite. This is one case where cheaper and simpler—a straightforward letter of agreement between two businesses—is probably best.

HANDLING LARGER PROPOSALS

Some jobs, such as an annual report, are too complex for a simple letter proposal. When this is the case, a more formal structure is appropriate. However, unless you are involved with a major corporate identity project for a Fortune 500 firm, my advice is stay away from printed forms and contracts.

The best way to organize a complex job proposal is to break it down into two major sections. The first section provides the facts the client needs to make a decision. The second section provides all the supplementary information that establishes your credibility and helps close the sale.

Start with a personal letter of no more than two pages. It should thank the client for the opportunity to submit the proposal and summarize the proposal's contents. Include all the assumptions upon which the proposal is based: Timing of input, where input/copy comes from, pages, number of illustrations/photographs, use of color, and so on.

Now divide Section One of the proposal (the job detail) into three to five specific phases, using a separate page or two to describe each. Include in each of these descriptions the work that will be done in that phase, how long each will take, a tentative date for completion, and all pass-along and creative costs.

For example, Phase I might be concept development through rough tissues; Phase II, development of comprehensives and copyfitting; Phase III, art direction of photography; Phase IV, typesetting and mechanicals; and Phase V, print supervision. The number of phases is up to you.

In Section Two of the proposal, sell the client on your ability to handle the job. For example, you could include a brief sketch of your background and the history of your firm, sketches of other team members who will work on the project, a list of past clients, relevant awards and references.

As for overall size, unless you have been asked specifically for extensive detail and there is a lot of money at stake, no proposal should exceed a dozen or so pages. ■

Boston-based freelance Cameron Foote is editor of Creative Business, *the How-to-Succeed Newsletter for the Freelance and Small Studio. He also gives the popular nationwide seminars "How to Price Your Services," "How To Make It As A Freelance," and "How To Sell Creative Services."*

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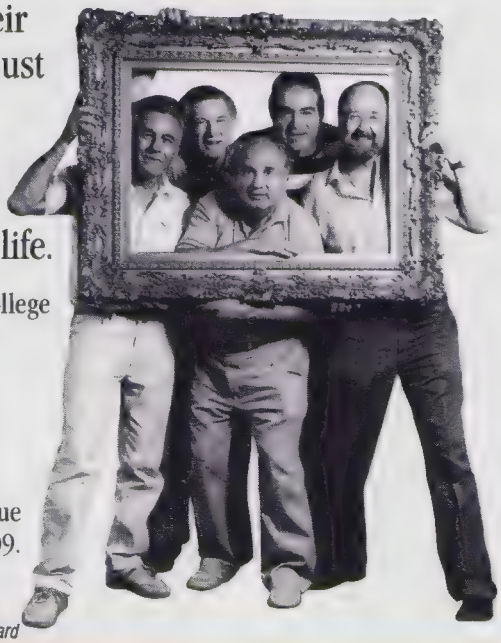

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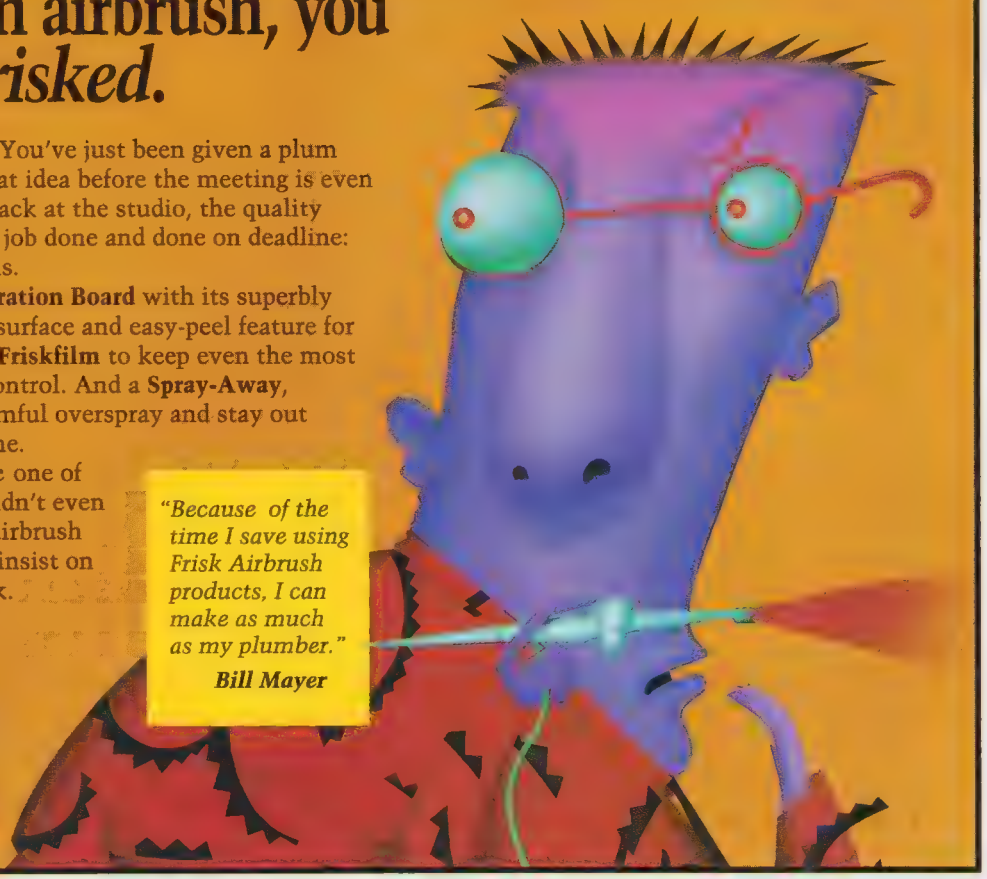

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Henry Raleigh: A Study in Contradictions

Learn the seemingly simple pen, pencil and watercolor techniques this illustrator used to give his expertly drawn figures rhythm and grace.

By Ben and Jane Sperry Eisenstat

Several years ago a group of art students went to see the exhibition "America Calls" at the Stanford University Gallery and came upon the posters by Henry Raleigh. They were amazed at what they saw.

"What solid drawing. Such powerful images!" they exclaimed to their instructor. "Who was this Henry Raleigh?" The teacher, equally impressed, had never heard of him before.

Sixty years earlier Henry Raleigh (1880-1944) was the highest paid illustrator in America, and perhaps the entire world. He was certainly the most prolific. According to a 1923 article in the *International Studio* magazine, by the time he was 43, he already had 20,000 published drawings to his credit. In a day when the *Ladies' Home Journal*, *McCall's*, *Harper's Bazaar* and other top publications cost ten cents an issue and income taxes were minimal, he averaged $100,000 per year. Furthermore, he worked at his own pace. Whenever the spirit moved him, he would pack up and take his family for an extended stay in Europe or Mexico. His most oft-quoted advice to aspiring young artists was, "Go abroad at least once a year just to play, loaf and relax. Restore the fresh childlike enthusiasm, naiveté and spontaneity . . . which is necessary if your art is to mean anything." All this was contrary to his own experience, for he had started with no such delightful advantages himself.

At the age of 12, Raleigh left school and went to work for a San Francisco importing company in order to help his family. Part of his duty was to check the bags of coffee beans as they were unloaded on the docks. The Brazilian ships with their colorful crews stirred his imagination and he began to draw pictures of the people and places he had heard the sailors describe. His employer, sensing the bright youth had more interest in art than in coffee, paid his tuition to the Hopkins Academy of Art. After two years, at age 17, Raleigh began his professional career as a newspaper artist.

During this period, one of Raleigh's regular assignments involved going to the morgue to draw corpses, which were put to good use in scenes of crime and mayhem in the tumultuous, wide-open, turn-of-the-century San Francisco. Later on, when he went to the *Examiner*, his new employer, William Randolph Hearst, known for his ability to spot talent, sent him east to the *New York Journal*, where the subject matter broadened to include the highly sophisticated, social side of the city.

Completely facile and competent at this early age, Raleigh was generously rewarded by his employer. But as time passed and photography began to replace artists as pictorial reporters, Raleigh shifted to the even more remunerative field of magazine illustration. Soon he was courted by editors of every important "glossy" periodical of the day: *Harper's*, *Vanity Fair*, *Ladies' Home Journal*, *McCall's*, *Woman's Home Companion*, *Delineator*, *Saturday Evening Post*, *Collier's* and, of course, Hearst's *International Cosmopolitan*.

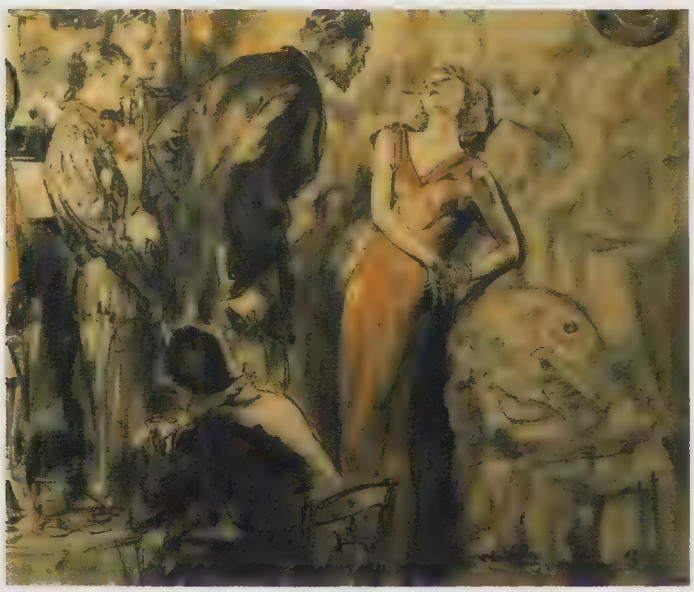
SUBJECT MATTER/TECHNIQUES

Raleigh's early newspaper career prepared him for tackling any subject. During the course of his career he covered a wide range of topics. After the first world war, elegance and romance were in vogue, with Raleigh setting the style for glamorous people in

(Continued on page 128)

Color, Contrast, Composition While Raleigh rendered most of his illustrations in black-and-white with perhaps one color added, this complex picture executed with watercolor, colored pencil and ink demonstrates the range he could exhibit when he did work in color. But the real strength of the illustration is its inventive composition and use of contrast, qualities that can be seen in most of Raleigh's work.

Contrast In this dry brush and watercolor illustration (left) for a story titled, "Hide In the Dark," *McCall's*, 1929, Raleigh uses contrast—the light area of the bed and reclining figure against the dark background—to command the viewer's attention. (Collection, Illustration House.)
Cool Palette Instead of his normal warm palette, Raleigh uses blue (at right) to suggest a night rainstorm in this illustration for a story titled, "The Dutchess," *Woman's Home Companion*. His medium is dry brush and watercolor wash. (Collection, Illustration House.)



Graceful Figures Rendered with a yellow ochre wash over Wolff pencil, this illustration for the *Saturday Evening Post*, 1933 (left), shows Raleigh's skilled handling of composition with figures on left balanced by barely suggested mural on right. (Collection of the authors.)
Directing the Eye Using watercolor and Wolff pencil (right) for the story, "Forlorn Hope," *Ladies' Home Journal*, Nov. 1929, Raleigh frames the scene with figures, yet leaves a break in the center that, with the color and smoke rings, draws the eye to the central figure. (Collection, Illustration House.)

Quick Sketch At top left, an on-site drawing of a restaurant rendered with Wolff pencil in Raleigh's sketchbook shows his attention to background detail in preparation for an illustration. (Collection, Illustration House.)
Tracing Paper Sketch In a pencil drawing on tracing paper (lower left), which Raleigh transferred to illustration board to complete the final, emphasis is on the specific delineation of line, flow of figures, details of clothing and facial expressions. (Collection, Illustration House.)
Compositional Sketches In the rough sketches drawn with Wolff pencil and charcoal (shown at right), Raleigh's development of composition is easily followed. In the first (top right), one is conscious of three figures. In the second (center right), the character of the two standing figures is brought out with a greater feeling of tension. In the final sketch (bottom right), he worked out an almost symmetrical composition. By inserting a religious icon near the woman and child on the bed, he added feeling and pathos to the scene worthy of Daumier. (Collection, Illustration House.)

Lively Interior This watercolor, dry brush and ink illustration for "Thirty Day Princess," *Ladies' Home Journal*, Aug. 1933 (above), is a typical example of Raleigh's lively interior scenes, showing relationship of people in the foreground to secondary figures. (Collection of the authors.)
World War I Poster Having no need for his usual crisp delineation of outline or detail, Raleigh made strong, moving statements in posters he created during World War I (right).

(Continued from page 124)
luxurious surroundings. While some other illustrators tried to imitate him, it was easy to tell the difference. No one else quite captured the rhythm and grace of his figures, who seemed to swirl and sway in an aura of light and space. His girls were sinuous, slender creatures with bare shoulders and long swan-like necks, their bodies usually draped in clinging chiffon. One could almost smell a mixture of perfume and cigarette smoke in the air, the beat of jazz or the chatter of secondary figures talking in the background.

MEDIA Raleigh's usual technique was to superimpose a variety of watercolor media over Wolff pencil, dry brush or pen-and-ink understructure. A contrast of seemingly casual scratches, scribbles and fluid washes over delicate contours of flowing line gave a feeling of spontaneity no matter what effort preceded the final work. His original conceptions began as bold, expressionistic roughs, reminiscent of Daumier or Forain. The three drawings of a squalid bedroom scene are typical. (Refer to "Compositional Sketches.") One can follow his thinking as he shifts his forms and tone in order to focus interest on the woman in bed.

Raleigh's next step was to make a more precise drawing on tracing paper. (Refer to "Tracing Paper Sketch.") At times, he used models, indicating with well-sharpened pencil point, the exact movement and necessary detail required. Once transferred to illustration board, he had a clear pattern to work up and develop with freedom and confidence. There was no need for photography. With models, notes in his sketch books and a vast reservoir of remembered images from his years as a graphic reporter, he was well prepared. When he wanted a specific locale, a few minutes sketching on the spot would suffice, for he had a marvelous ability to suggest a wealth of detail with a minimum of strokes. From drawing rooms to boudoirs, garden parties to nightclubs, he set all his stages with care.

These were qualities which artists and editors appreciated, but the general public was more interested in characterization. Few artists could match the nonchalance of movement and casual gestures of his people. He could twist and turn a figure in any direction regardless of perspective, as demonstrated in his Maxwell House Coffee ads, where he might have a dozen diners in

Advertising This illustration for Maxwell House Coffee (circa 1921, top), rendered with watercolor and dry brush over pen and ink and Wolff pencil, is one of a series Raleigh created for Maxwell House Coffee Co. over a long period. Here the artist grouped 12 figures around a table; the results seem natural and unposed. (Collection, Illustration House.)
Landscape with Figures Below, Raleigh's quickly rendered ink lines, which upon close examination look like a riot of forms, hold together well, proving his confidence with landscape as well as interiors. Over the brown ink, Raleigh painted some carefully placed yellow washes. (Collection, Illustration House.)

Early Pen and Ink The Raleigh illustration above is a straightforward rendering of solid form that creates a monumentality reminiscent of Forain and Daumier. (Collection of the authors.)
Character Development A 1925 illustration rendered with charcoal and Wolff pencil with tints of watercolor and opaque white shows Raleigh's ability to bring out character, particularly in the faces of the two older people (at right, above and below). With a few carefully placed values, he could express a variety of emotions. (Collection of the authors.)

various attitudes. (Refer to "Advertising.")

Raleigh's illustrations were done on a comparatively small scale, with the largest dimension rarely exceeding 20 inches. He preferred to draw the entire figure, which meant the heads were about one inch in size with little room for extra detail. Nevertheless, every note of character and emotion came through in his vital but unlabored strokes of pencil and brush, or at times, with the subtle addition of opaque color.

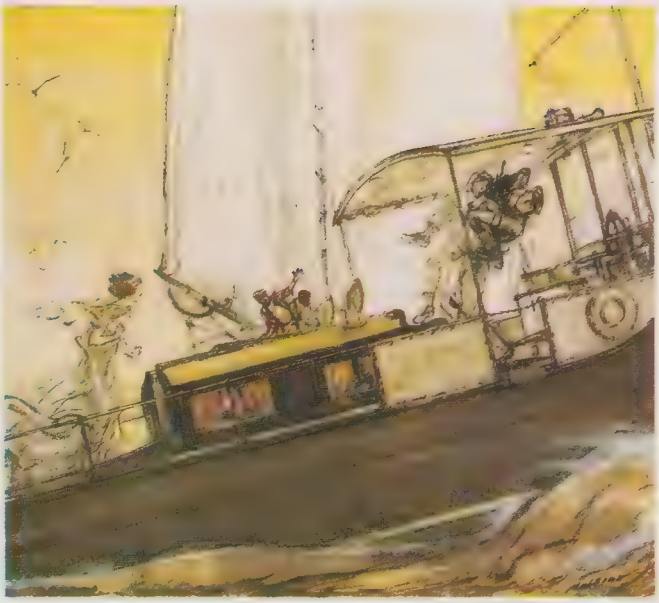
According to an interview published in *International Studio*, Raleigh believed that the best illustrations were those which allowed observers the freedom to complete pictures themselves. It was the illustrator's job to "select the essential elements in any subject which will convey to the layman the entire scene in the simplest and most direct way, avoiding mere details which tend to cause either monotony or confusion."

BEHIND THE FACADE

On the surface it would appear that Raleigh's career epitomized every young artist's dream of success—rising, as he did, from poverty to early fame and fortune in New York. In 1921 he was awarded the First Art Director's Award by a jury that included Robert Henri, Charles Dana Gibson and Joseph Pennell. Everett Shinn had proclaimed him "America's greatest illustrator." He was praised in articles featured in *International Studio*, *Harper's* and *Vanity Fair*, periodicals not usually impressed with the art of illustration. He was the star of the famous Westport, Conn., art colony with a 55-foot ocean-going yacht for fishing and pleasure trips and a reputation for generosity. It was said he supported three families in addition to his own. Among them, was Arthur Dove, a painter and minor illustrator who later became one of America's greatest abstractionists.

And finally, Raleigh was a handsome and sophisticated man, as debonair as the men pictured in his illustrations. Photos of the artist in the society pages showed him cane in hand, topped with homburg or derby, windblown in the "crow's nest" of his yacht, or deeply pensive before his easel. His serious demeanor did not show the sense of satisfaction he deserved, for his real ambition was never achieved.

From the few quotes on record, he always wished he had been a "fine" artist. Contrary to all his achievement and ac-



Watercolor Over Pencil The 1921 illustration at left, rendered with pen and ink, watercolor, opaque white and Wolff pencil, is a good example of how Raleigh shaded his figures with Wolff pencil and applied washes of watercolor over the drawing (note especially the faces). (Collection, Illustration House.)
Seascape Along with other fields of expertise, Raleigh could handle boats and seascapes because of his own interest in yachting (above). Of course, his figures add an interesting dimension to the picture. (Collection, Illustration House)

claim as a peerless depicter of beautiful women, he bemoaned the fact that he had to render such works. He also disliked working with editors, or from a script. He belittled his profession in general and felt it was unworthy of his artistic potential, saying, "Color, being an emotional medium, is unsuitable for illustration." Occasionally, he made forays into the realm of fine art with lithographs and etchings, similar to those of John Sloan, William Glackens and George Bellows. They were good, but not particularly innovative, and despite his protests, he did not want to give up the "good life" illustration provided.

In the latter part of the 1930s, magazine design underwent a change. The long shot, all-inclusive picture gave way to dramatic close-ups, featuring posterish heads of handsome young men and pretty girls. The editors, who had so eagerly sought Raleigh, ceased to call him and he was too proud to solicit work. Assuming his illustrations would always be in demand, he never saved. He had been too extravagant, too generous with his friends. In 1944, drunk and despondent, he ended his life by jumping out the window of a shabby New York hotel room.

As present day nostalgia buffs peruse the old posters or leaf through yellowed magazines, any Raleigh catches the eye. His drawings seem to jump off the mellowed pages of the old glossies with gaiety and élan. His color (which he begrudgingly used) adds a zest that lifts them from mere period trivia to a broader aesthetic appeal, something he failed to recognize himself.

Aspiring young illustrators working today have more varied outlets than the magazine market of the past. There would be alternatives for a Raleigh of today, especially in the field of children's books where the combination of line art and illustration is permitted, and where strong expressions of joy and sorrow are not only tolerated but are indeed often welcomed.■

Artists as well as teachers, Benjamin and Jane Sperry Eisenstat have several Raleigh originals in their private collection of more than 300 oils, watercolors and drawings.

SHORTCUTS

These timesaving tricks and tips will help you get the job out the door.

COPYING ART WITH OVERLAYS

When you want to photocopy a mechanical that has a ruby or amber overlay blocking out copy, of if you have any two layers where you want one to photocopy black and one as gray, try copying the mechanical first in the normal manner to get your black. Next, without moving the mechanical, slip a sheet of tracing paper between the board and the glass, and a white piece of paper under the overlay (the part you want gray) to block out unwanted images. Hand-feed the original photocopy through the machine, and your second image will overprint the first as gray. The density of the gray can be adjusted using the darkness/lightness control on the copier and/or by using different weights of tracing paper.

–A. Stark
Boston, Mass.

DENSER TONER ON PARCHMENT

If you run parchment through your laser printer or copier, and the resulting images are uneven due to the paper's waxy surface, try spraying a light coat of drafting pounce on the parchment before printing on it. The result is a much better copy.

–Rick Crippen
Reno, Nev.

CHEAP AND EASY PEN CLEANER

Windex is the cheapest pen cleaner I've found for my drafting, fountain and straight/dip pens.

–Mary Kay Colling
Rochester, N.Y.

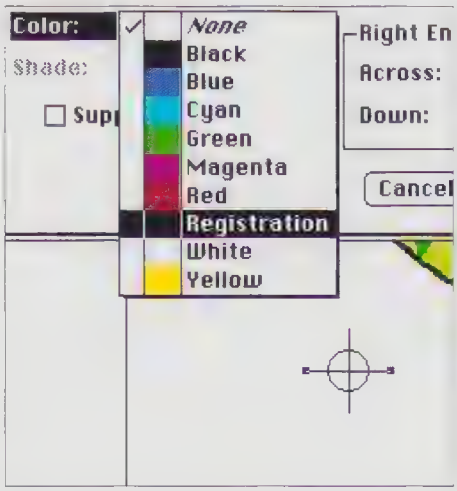
SHARP TIP FOR KNIFE BLADES

If you find yourself running out of knife blades at the most inopportune times, for the cost of a new package of blades (under $5), you can buy a small sharpening hone. Instead of throwing out dull blades, recycle them by resharpening as you use them. The best hones are made of steel and are about the same size as a pencil, making them easy to store in a tool caddy. Most cutlery shops and some sporting goods stores carry a selection of hones. (Editor's Note: Be sure to protect your eyes while sharpening by wearing safety glasses.)

–Joseph Stearns
Seattle, Wash.

LASER PRINTER REGISTRATION

When I am working in a page layout program like QuarkXPress or PageMaker to produce an 8½ x 11-inch finished piece, I sometimes do not want to use the crop marks provided in the Print dialog box. This is because tiling a page can often throw off the delicate parts of a design (it also wastes paper). To print out my piece with exact registration, I produce my own registration marks, creating a circle intersected by two perpendicular lines. In the Color dialog box, I call for these to be "registration" so that they will print on all plates. In Quark, I can group them together and duplicate them as many times as I need. After each color is output on separate sheets of paper, the marks can be covered up.



–Michelle Glush
Covina, Calif.

QUICK PASTE-UP FOR RULES

When doing a manual paste-up that contains a number of rules, I first order from my typesetter a large number of the appropriately weighted lines spaced about one-quarter of an inch apart with all the ends justified. Then I rule my board using non-repro blue to indicate where the typeset rule should be placed, extending the blue line just past the intended ending points of the rule. I apply adhesive to the back of a block of rules, trimmed so that only a tiny portion of photo paper remains at the ends of the lines. (The block of rules should be deep enough so that the photo paper maintains its stiffness on the diagonal.) When the rules are laid in the appropriate place(s), the non-repro blue lines peek out from both ends of a typeset rule, indicating exact placement.

–Milton Sue
Torrance, Calif.

QUICK TEXTURE ON THE COPIER

When you need an interesting background texture for a design, try wrinkling up paper, aluminum foil, carpet, cloth–just about anything you can crumple. Partially smooth out the sample and photocopy it. After you find a texture you like, use a process camera to screen your sample in preparation for printing.

–Dutch Poggemeyer
Bisbee, Ariz.

ENVIRONMENTALISM 1-2-3

If you want to recycle studio scrap paper and packaging, but don't have time to sort through your trash, try keeping two receptacles beside your drawing table or desk. Line one can with a brown grocery store bag. As your garbage is generated, put recyclable materials into the grocery bag and everything else in the regular garbage. The grocery bags can easily be stockpiled or placed in a neighborhood bin. (Editor's Note: Consider allocating a third container in which reusable pieces of cardboard, packing material, jiffy bags and the like can be placed. You will not only be sparing the environment the extra burden of these materials, you'll save money in office supplies.)

–Shelly Petersen
San Diego, Calif.

INEXPENSIVE PENCIL BLENDING

If you use colorless blending markers on your colored pencil illustrations, you already know that they do not last long and need constant cleaning. A simple alternative is to use paper tortillons or blending stumps that have a few drops of lighter fluid on them. The lighter fluid and a dozen tortillons will last for months and cost less than the price of a single blender marker. (Editor's Note: Needless to say, be certain there are no sparks or exposed flames in the area while utilizing this technique.)

-CHiD
Bronxville, N.Y. ■

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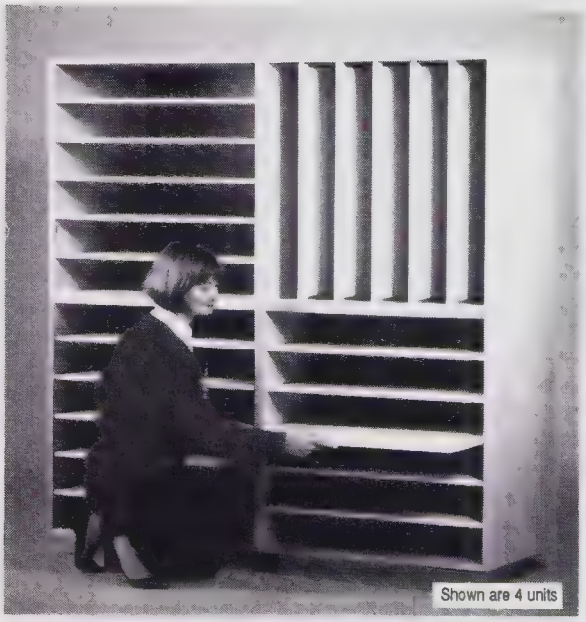

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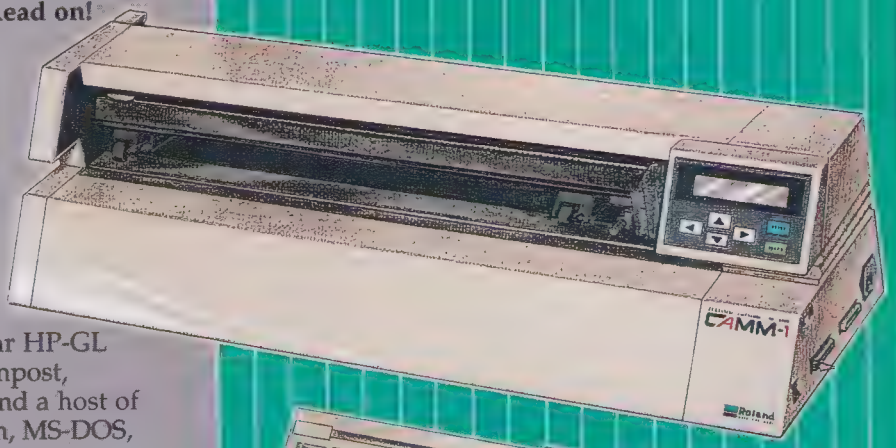

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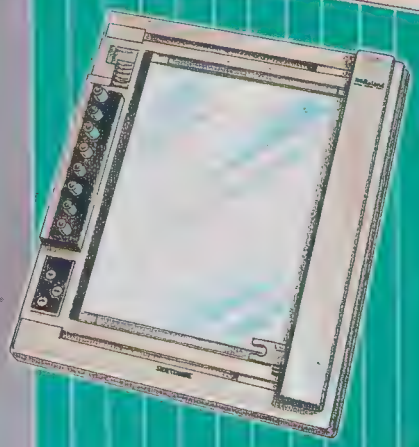

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REFERENCE SHELF

Book reviews of the latest and standard titles imparting how-to and career aid information.

Black's Desktop Design Power

In introducing his book, Roger Black states his aim is to entice still-reticent designers to try using desktop publishing tools—and to encourage "some non-designers into thinking design while they are putting the power of DTP to work." If anyone can do it, Roger Black can, since few if any graphic designers have pioneered the "power-use" of these tools in the design community as zealously as he has during the past decade. From humble beginnings—a PC-based publishing system while designing at *Newsweek*—to his current internationally-known desktop design studio, Black shares nuts-and-bolts design and desktop computer information plus lots of anecdotal stories from his rich experiences at publications like *The New York Times* and *Rolling Stone*. One little gem, he tells the time his boss at the *Times*, Lou Silverstein, told Black he didn't know how to crop photos for newspapers. "I was a bit put off because I had been cropping photos for years, and said something to that effect. He told me to crop it more. Because reproduction in newspapers is so bad (and the same might be said for low-resolution desktop scans), Lou gave me this rule: "Crop intelligently. . . then crop another half-inch off each side."

The first half of the book covers the fundamentals of design for non-designers; and in the second half Black concentrates on case studies including demonstrations from *Smart* magazine, the now defunct *Trips* magazine and *Image*. Chapters on type basics and color design, printing and proofing are followed by "The Cover" and "Bits and

PRINTING PAPER RESOURCES

Contact your local paper merchant or write to the paper manufacturer for copies of the following inspirational, informational and technical resources.

Jaguar (For examples of foil stamping, embossing, die cutting and multi-color printing using a range of printed products, plus a host of cat reference images.) Weyerhaeuser lands on all fours with its mega-promotion, Jaguar, designed to introduce its new premium text and cover line of the same name. Created by Sibley Peteet Design, a brochure, swatchbook, sales call folder, poster, envelope presentation kit (a Russian doll set of nested envelopes within envelopes), and even a watch, the promotion is a fine example of how elegantly a large promotional project can be coordinated. And the hot orange and black jaguar pelt design on the mailing tube and envelopes will make your mail carrier wonder what it is you do for a living. (Weyerhaeuser Paper Company, P.O. Box 829, Valley Forge, PA 19482.)

Carnival (For an example of an oversized piece successfully bound with a spiral binding, examples of foil stamping, die cutting, and dark colored paper used for envelopes.) This Pentagram design extravaganza celebrates festivals around the world through a calendar, three masks, a poster and a swatchbook, all of which use Champion's Carnival Cover and Text papers. (Champion International Corp., Champion Plaza, Stamford, CT 06921.)

Vacation Schedule (For four-color references photos of antique tin toys.) This modest Mountie Matte promotion is worth mentioning mostly for its sense of perspective. While other paper promotions are all work and no play, this one gives you a post-able vacation schedule for you and your staff. Bon voyage! (Potlatch Corp., Northwest Paper Div., Cloquet, MN 55720.)

Esse (For samples of new-age art combining many different specialty processes.) Gilbert's new ESSE line is the result of long months of research, focus groups, observation and trial-and-error undertaken by the paper company and by notable graphics professionals. The end product is a direct response to what colors designers need in a writing, text and cover line, one which resists trendiness: Four related color families, each with four "first cousin" shades of gray, plus a palette of accent colors. Two finishes are available: an interesting square watermark and a smooth "laser-friendly" (you heard it here first). Rick Valicenti and company at Thirst designed the oversized and ingenious volume which accompanies the swatchbook. (Gilbert Paper, 430 Ahnaip St., Menasha, WI 54952.)

Caress Alkaline (For examples of black-and-white and four-color photography printed on an off-white, alkaline sheet.) Images by Alan Magee, Joel Meyerowitz and the late John James Audubon (to name a few) are sensitively printed on Caress Alkaline, a mellow sheet which serves as quiet protagonist in bringing out the drama in these photos. A duotone of Robert Mapplethorpe's "Calla Lily" is especially tactile. (Monadnock Paper

Mills, Inc., Bennington, NH 03442.)

Annual Reportfolio (For examples of many different design and illustration approaches to annual reports.) Sixty-seven different annual reports are featured in this short folio, from companies large and small. (Westvaco Corp., 229 Park Ave., New York, NY 10171.)

Hammermill Papers at Work (For specs on copier, laser printer and small press papers.) This practical portfolio makes a good case for ordering cut-size papers for specific applications. (Hammermill Papers, 640 Poplar Avenue, Memphis, TN 38197.)

Heavy Metal (For examples of traditional and special effects using metallic inks.) This 12-page Unique Printers and Lithographers' promotion could probably set off a metal detector. No less than 10 metallic colors and seven Pantone colors are incorporated in demonstrations of duotones, opacity, outline effects and textures. Samples which integrate four-color process with metallics are especially exciting. (Unique Printers & Lithographers, 5500 West 31st St., Cicero, IL 60650.)

Shipshape and Bristol Fashion (For examples of metallic and clear foil stamping, and one-, two-, and four-color printing on colored stock.) This Scott Vellum Bristol Cover promotion contains a number of historic nautical images that would be handy in any artist's reference file. (S.D. Warren Company, 225 Franklin St., Boston, MA 02110.)

Signature From Nature (For examples of four-color photography printed on dull and gloss coated premium sheets.) This Mead Paper Signature promotion has a distinctly Oriental feel. The photography is an annual report client's dream come true. (Mead Paper, Courthouse Plaza N.E., Dayton, OH 45463.)

Building Blocks (For examples of duotones, mezzotints, various line screens, four-color process and line conversions on an uncoated stock.) Combining off-white and white stocks in order to demonstrate printability, this Hammermill Accent Opaque and Cover promotion contains a number of architectural references for your files. (Hammermill Papers, 6400 Poplar Ave., Memphis, TN 38197.)

Taking Recycling to New Heights (For two-, three-and four-color printing which takes advantage of a recycled stock's flecked nature.) Domtar gracefully combines a printed promotion with a swatchbook to demonstrate Byronic Recycled. (Domtar Fine Papers, P.O. Box 7211, Station A, Montreal, Quebec, H3C 3M2.)

Click (For examples of bright white board stocks.) To demonstrate the increased brightness of Scott Index, Vellum Bristol Cover and Vellum Opaque Cover, Scott Paper produced a folder using the original shade with a die cut light bulb inside. The new sheets shine through the opening. (S. D. Warren Company, 225 Franklin St., Boston, MA 02110.)

Good Goods (For samples of historic and hi-tech consumer products.) Potlatch addresses the fickle nature of fashion in this 12-page Northwest Gloss promotion. The photo of teens gathered around the hi-fi, complete with bongo drums, will make you wince. (Potlatch Corp., Northwest Paper Div., Cloquet, MN 55720.)

Old Hawaii (For examples of foil stamping, embossing, varnishes and metallic inks.) An inspirational and educational promotion, the romantic mystery of Old Hawaii is conveyed through well-written text and visuals worth keeping for your scrap files. And yet the printability of Hammermill Emissary is still demonstrated. Copy, by Elizabeth Gemming and Klaus Gemming (of Word & Image, New Haven, Conn.), is throughly engrossing. (Hammermill Papers, 6400 Poplar Ave., Memphis, TN 38197.)

Bolts: Desktop Systems," surely one of the more useful sections for novices since this is where he explores hardware, software, the PostScript language, the font wars and many other critical desktop issues.

In closing, Black points up the importance of continuing one's education in this area. He forecasts that "the learning curve will not flatten out, but as you climb it becomes less steep. It's worth learning all the arcane technical stuff, because it puts the designer in control. It gives us a degree of desktop design power."

Bantam Books (co-published with ITC)
666 Fifth Avenue
New York, NY 10103
320 pages; $24.95

Envisioning Information

If you automatically conjure up images of charts and graphs when you hear the words, "information design," you should have this book, for it challenges the very role designers play in conveying visual information.

The goal of all information design, says author and Yale professor Edward R. Tufte, is to escape the flatland of paper and computer screen, "for all the interesting worlds (physical, biological, imaginary, human) that we seek to understand are inevitably and happily multivariate in nature. Not flatlands." The difficulty obviously comes in finding a way to communicate that rich world through line, shape and color on a flat surface.

In this exceptionally well designed and informative text, Tufte reveals the myriad design strategies that have been used over centuries to clearly and effectively portray information. Unlike more conventional books on the subject, he takes the broad view, discussing the information design in the work of Galileo, time tables, maps, the Vietnam Veterans Memorial, the drawings

of Calder and Klee, musical notations and even a hospital bill. Contending that, like mathematics, the principles of information design are universal, Tufte uses illustrations from 17 countries, seven centuries, three planets and a star.

Readers who take the time to grasp Tufte's message are likely to see information design in an entirely new light. For the essential challenge of this discipline, says Tufte, is "how to reduce the magnificent four-dimensional reality of time and three-space into little marks on paper flatlands."

Graphics Press
Box 430
Cheshire, CT 06410
126 pages; $48

The QuarkXPress Book

A telling compliment for this book, written by David Blatner and Keith Stimely, was voiced by a long-time user of the program: "All of the little tricks I've learned over the years are in here. But I learned something by reading it, too."

But what is especially inviting about this 1¼-inch thick volume is that you can dip in and out of the text as the situation demands. And there is so much information included on the quick but quirky program, it's the kind of book that is destined to become populated with Post-It notes. Chapters are meaty yet nicely designed, which makes information retrieval simple. Titles include Structure and Interface, Document Construction, Word Processing, Type and Typography, Copy Flow, Pictures (a somewhat nebulous term for graphic designers; graphics in the form of TIFFS, EPSFs, PICTs, and Paint documents are discussed here), Where Text Meets Graphics, Modifying Images, Color, and Printing. Appendices discussing PostScript and a list of additional resources round out the package.

Asides and hints to better usage are corralled into "Tips," which appear in healthy numbers throughout the book. "The Lazy Man's Way to Follow a Text Chain," "When Black and White is Colorful," "Recovering From Color Boo-boos" and "When Your File is Too Big" are a few of the friendly titles that precede technique-specific paragraphs that anticipate (and are sympathetic to) your QuarkXPress problems. And graciously, the editors have provided a "Tips" table of contents at the front of the book so that you can jump directly to the information you need.

One complaint: A reference book of this size should have a bigger, more helpful index so that information retrieval can be accomplished a bit quicker. But the authors have left the door open to improvements. A la "The Macintosh Bible" (and other industry publications) they have provided a mailing address and the access numbers of two online services so that readers can build on the content by contributing their "XPress demon machete techniques."

Peachpit Press
1085 Keith Avenue
Berkeley, CA 94708
538 pages; $24.95

Designing with Two Colors

This book demonstrates how many different colors and effects can be achieved using only black ink and a second color on press. From solids and screens to surprinting and knocking out, the techniques shared in this book are sure to help the designer working on a tight budget.

Written by Betty Binns, author of the useful "Better Type," this new guide offers designers advice on selecting the right hues for specific jobs; how to spec the color treatment for the printer; and what to expect on press. She aids the reader in the selection process by actually including four different color choices for an identical image. Following the introductory chapters on specific printing techniques, choosing the second color and production considerations, the final four chapters demonstrate "warm dirty" colors, "cool dirty" colors, "cool clean" colors and "warm clean" colors in line art, type, illustrations and photos.

A Roundtable Press Book
Watson-Guptill Publications
1515 Broadway
New York, NY 10036
128 pages; $19.95

Great Inventions, Good Intentions

Building a better mousetrap through pictures is really the theme of this interesting volume which celebrates the inventiveness of American industrial designers and inventors during a very creative and prolific era—1930 to 1945. Subtitled, "An Illustrated History of American Design Patents," it contains more than 500 drawings of both great and mundane inventions patented during those years. Airplanes, trains, cars, washing machines, chairs, staplers, toys, combs and even ice cream cones are included, categorized into chapters like Transportation, At Home, Leisure Time, Fashion & Accessories, and Architecture. Compiled and handsomely designed by Eric Baker with text by Jane Martin, it is a fascinating and sometimes humorous visual look into what has sadly been a neglected topic.

Chronicle Books
275 Fifth Avenue
San Francisco, CA 94103
144 pages; $16.95

Three-Dimensional Illustration

This book showcases 400 winners of the First Annual Dimensional Illustrators Awards Show, an international competition sponsored by Dimensional Illustrators Inc. Especially useful for art directors and designers commissioning this kind of work, the book categorizes winners by discipline, including sections on paper sculpture, paper collage, plastic sculpture, fabric sculpture, wood sculpture, clay sculpture, mixed media, and singular mediums (those that do not fit in other categories, such as metal, plaster, glass, foam, sand, edible foods, wax and other materials). A directory at the back of the book lists artists' addresses and phone numbers. Dimensional Illustrators Inc., based in Southampton, Penn., was founded in 1985 by Kathleen Ziegler and

Nick Greco with the express purpose of creating and promoting this genre of illustrations in the advertising and publishing industry. Surely this volume—containing some of the best work being produced worldwide today—should do much to increase general awareness of the art form, as well as to advance the aesthetic appreciation of this exciting and fast-growing visual communications field.

Rockport Publishers, Inc.
Five Smith Street
Rockport, MA 01966
255 pages; $44.95

The Macintosh Bible

Now in its third edition, "The Macintosh Bible" has attracted its own cult following, and not just among heavy-duty computer users. Reader comments in the front and back of the book are as telling as they are amusing: "Almost as good as sex," "As good as sex," and "Better than sex," write three enthusiasts.

Anyone who has sat in front of his or her Mac in utter frustration would find this two-inch thick book a friendly, funny resource with almost all the answers. Its publishers claim it is the best-selling Mac book *ever* (italics theirs), and it's simple to see why. Written in an informal, conversational style, the "Bible" reads like a spirited roundtable discussion amongst its 17 contributors, two editors and single author. Asides and anecdotes give the reader the hard-earned knowledge and insights the hardware and software manuals don't offer.

The book is broken down into the following chapters: General principles, Basic Mac hardware, Storage and memory, Printing, Miscellaneous hardware and accessories, Basic Mac software, Fonts, Utilities, Troubleshooting, Word processing, Databases, Spreadsheets, Graphics, Page layout, Communicating between computers, Education and entertainment, Programming, Miscellaneous applications, and Where to find good information and inexpensive software. It's capped off with an enormous glossary of terms, a list of companies and products, and a 90-page, cross-referenced index.

This huge amount of information is organized intelligently, mainly by the use of

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Eddie Price Typographic
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Typesetting Service, Inc.
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Circle 30 on Information Card

icons which allow the reader to quickly locate tips. A set of children's blocks marks tips that are "especially for beginners," and a muscleman points out "power user" techniques. A burning match sits next to "hot" tips, a racing horse designates "shortcuts," a "thumbs up" or "thumbs down" indicate good and bad features of hardware and software, a moneybag marks "bargains," and a disreputable-looking bug points out, well, bugs, of course. These icons permit the reader to "dip" in and out of the text, to glean just the information necessary, without committing him or her to reading an entire chapter.

That is, if you can resist reading entire chapters. Like stumbling across your significant other's old love letters, this book is just about impossible to put down. It offers a painless method to learn a lot without really trying.

Goldstein & Blair
Box 7635
Berkeley, CA 94707
1,115 pages; $28

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Design and Illustration Annuals

Graphic Design U.S.A. 11 Designed by Anthony Russell, this year's annual continues to present in its elegant fashion the best of American graphic design. Its handsome cover designed by Paula Scher is a preview of the incredibly varied work to be seen inside. (352 pages; $59.95)

Society of Illustrators 32nd Annual of American Illustration Published for the first time by RotoVision, this year's annual has 487 entries compared to last year's 531. Its judges seem to be open to challenging work, a trend that has continued for a number of years. (304 pages; $49.95)

Graphic Artists Guild's Directory of Illustration, Volume 7 This handsome sourcebook represents artists works that are not often found in other collections. (224 pages; $22.95)

American Showcase 14 Once again, it is a weighty, three-volume set (two volumes of illustration, one of photography) whose attention to production is especially noteworthy. (1,290 pages; Illustration books, $65; photography book, $39.95)

All of the books are distributed by
Watson-Guptill Publications
1515 Broadway
New York, NY 10036

Showcase Titles

Sales Promotion Design This collection of award-winning advertising and sales campaigns differs from most other showcase books in that, in addition to four-color documentation, each project is given at least six or seven paragraphs worth of explanation. Particulars such as cost, history and the end result of campaigns are provided. (253 pages; $60.)

Visual Selling and Design Innovative exhibit and display design from stores like Gump's, Marshall Field's, ZCMI and Esprit are included in this collection along with high quality, four-color photos. Some explanatory text is provided, and the examples shown serve as inspiration for design in a number of retail settings. (153 pages; $45.)

The Best of Newspaper Design 3 The nice thing about this book is that the award-winning newspaper pages shown are large enough to keep their text readable to the naked eye. Since the best design takes into account its content, this advantage is a great one for the reader. Little explanatory text is provided, but little is needed. (222 pages; $60.)

All of the books are distributed by
PBC International
One School Street
Glen Cove, NY 11542 ■

FEATURED IN THIS ISSUE

An alphabetized list of illustrators, designers and organizations featured in this issue.

Sam Allen
197 S. 13th Street
San Jose, CA 95112
408-280-6937
FAX 971-6235

American Institute of Graphic Arts
1059 Third Ave.
New York, NY 10021
212-752-0813
FAX 755-6749

American Society of Composers, Authors and Publishers
1 Lincoln Plaza
New York, NY 10023
212-595-3050

American Society of Magazine Photographers
419 Park Ave So., Suite 1407
New York, NY 10016
212-889-9144

Wendy Braun
10 W. 74th St. #3C
New York, NY 10023
212-873-6859

Dean Johnson Design, Inc.
604 Ft. Wayne Ave.
Indianapolis, IN 46204
317-634-8020
FAX 634-8054

William Drenttel
Drenttel Doyle Partners
1123 Broadway, 6th Floor
New York, NY 10010
212-463-8787

Joe Fleming
487 Mortimer Ave.
Toronto, Ontario
Canada M4J 2G6
416-466-0630
FAX 466-8467

Cameron Foote
CS Foote & Co.
233 West Canton St.
Boston, MA 02116
617-262-1369
FAX 421-9470

Griffin Communications
1930 Truxtun Ave.
Bakersfield, CA 93301
805-323-5289

Tom Hair Marketing Design
2700 Fairmount, Suite 500
Dallas, TX 75201
214-871-2105
FAX 871-9876

Houston Society of Illustrators
Bridget Mongeon
610 Heidrich
Houston, TX 77081
713-661-1600

Master Communication
Suite 3429 Kerckhoff Ave.
San Pedro, CA 90731
213-832-3303

Jennifer Morla Design
463 Bryant Street
San Francisco, CA 94107
415-543-6548
FAX 543-7214

Mike Salisbury Communications
2200 Amapola Ct. Suite 202
Torrance, CA 90501
213-320-7660
FAX 320-4779

Susan Skarsgard
1537 Natalie Lane, Suite 214
Ann Arbor, MI 48105
313-761-3192
FAX 665-7487

San Francisco Society of Illustrators
Michelle Manning
894 Chestnut
San Francisco, CA 94133
415-771-3088

Greg Spalenka
1135 Topanga Canyon Blvd.
Topanga, CA 90290
213-455-3641

Lella Vignelli
Vignelli Associates
475 10th Avenue, Ph
New York, NY 10018
212-244-1919

John Waters
Waters Design Assoc. Inc.
3 West 18th St.
New York, NY 10011
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MAY

Illustrations by Howard Pyle Students Through July 7, Delaware Art Museum, Wilmington, Del. Approximately 20 works by artists including Harvey Dunn, Stanley Arthurs, N.C. Wyeth and Elizabeth Shippen Green will be displayed. Contact: Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806; (302) 571-9590.

Lettering as Art Exhibit Through May 2, Monmouth County Library, Manalapan, N.J. Exhibits include word paintings, carved and gilded letters, handmade greeting cards and paper sculpture. Contact: Monmouth County Library System, 125 Symmes Dr., Manalapan, NJ 07726; (908) 431-7251.

Seymour Chwast Metal Sculpture Through May 4, Lustrare Gallery, New York City. Freestanding and wall-hung metal sculpture created by Pushpin Studio co-founder Seymour Chwast will be exhibited. Contact: Lustrare Gallery, 176 Prince St., New York, NY 10012; (212) 274-1880.

Advertising Design Seminar May 8, Pacific Design Center, Los Angeles. Tony Seiniger, president, Seiniger Advertising, Inc., addresses the production process of successful advertising campaigns in a one-day seminar. Contact: The Visual Artists Association, 2550 Beverly Blvd., Los Angeles, CA 90057; (213) 388-0477.

Creative Solutions May 8, David Sarnoff Research Center, Princeton, N.J. Graphis publisher Martin Pederson and author Jack Keil will discuss the future of design and creative problem solving. Contact: New Jersey Communications, Advertising & Marketing Association, P.O. Box 3405, Princeton, NJ 08543; (908) 788-6007.

Imagesetting and Color May 9-10, The Inn of Chicago, Chicago, Ill. Advanced sessions on "PostScript for Imagesetting Applications," "Color PrePress Production and Production Strategies," "PostScript Halftones and Calibration," and "Photographic Quality Control." Contact: Peter Fink Communications, 26 Wetherell St., Newton, MA 02164; (617) 527-1899.

Illustrations by Howard Pyle Students, through July 7, Delaware Art Museum, Wilmington, Del. (Illustration by Elizabeth Shippen Green.)

The 100 Show: Call for Entries Deadline May 10. Chaired by Katherine McCoy, entry categories include signage, packaging, product graphics, environmental graphics and exhibits. Contact: American Center for Design, 233 E. Ontario St., Suite 500, Chicago, IL 60611; (312) 787-2018.

Pop Art Prints Through May 12, Philadelphia Museum of Art, Philadelphia, Penn. Exhibition includes 45 works from various artists demonstrating the connection between the Pop Art movement in America in the 1960s and the revival of interest in printmaking. Contact: Philadelphia Museum of Art, Parkway at 26th St., Philadelphia, PA 19101; (215) 787-5431.

Design Summer Courses Various dates in May and June, Iowa State University, Ames, Iowa. Courses on illustration, computer design and editorial design, instructed by such well known artists as Gary Kelley, Lance Hidy and Michael Donovan. Contact: Design Summer 1991, 134 College of Design, Iowa State University, Ames, IA 50011; (515) 294-8710.

Dimensional Illustrators: Call for Entries Deadline for entries, May 15. The Third Annual Dimensional Illustrators Awards Show will judge entries in categories including paper sculpture and collage, clay, plastic, wood and fabric sculpture. Winners of the competition will be exhibited at the Art Directors Club of New York December 2-7. Contact: Dimensional Illustrators, Inc., 362 Second St. Pike, Suite 112, Southampton, PA 18966; (215) 953-1415.

SEGD Design Competition: Call for Entries Deadline May 17. The "All Things Considered" competition, chaired by Virginia Gehshan, Cloud and Gehshan Associates, will judge environmental graphic design projects in a variety of categories. Contact: The Society of Environmental Graphic Designers, 47 Third St., Cambridge, MA 02141; (617) 577-8225.

Creative Business Workshops Intensive three-day workshops starting in May and June, conducted by *Step-By-Step Graphics*' "Freelancing" columnist Cameron Foote, will cover strategies for success in single-person and small creative companies. Contact: Creative Business, 233 West Canton St., Boston, MA 02116; (617) 424-1368.

Pratt Institute Travel Programs Trips beginning in May. Pratt's School of Professional Studies is sponsoring trips abroad during the summer of 1991, including "Architecture in Japan" (May 20-June 3), "Palladio's Italy" (June 1-15), "Architecture and Design in Copenhagen" (June 3-August 15), and "Pratt in Venice" (June 12-July 24). Contact: Pratt Institute School of Professional Studies, Brooklyn NY 11205; (718) 636-3746.

Designer Film Series May 21, Mellon Bank Conference Center, Pittsburgh, Penn. This Hershon-Guerra film features the design techniques of Massimo and Lella Vignelli. Contact: AIGA, 930 Penn Ave., Pittsburgh, PA 15222; (412) 281-1501.

(Continued on page 144)

EXPOSÉ

"Grafix is a really worthwhile event...We were able to demonstrate our products to a thoroughly focused, targeted audience...The caliber of attendees was very high...We were seeing decision-makers."

Dierdre Devlin
Market Development Manager,
Graphic Arts
Aldus Corporation

"We had standing room only at our booth for many of the live theatre demonstrations. The excellent group of speakers at the Conference brought in a quality audience."

Luanne Cohen
Senior Art Director
Adobe Systems, Inc.

"This was one of the most informative conferences I have attended, and I've attended quite a lot!"

Elisa Cooper, President
Elisa Cooper Corporation
Edison, New Jersey

"This conference is wonderful for inspiration and instilling confidence."

Kevin Moore,
Director of Publications
Atlanta Symphony Orchestra
Atlanta, Georgia

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Circle 32 on Information Card

(Continued from page 142)

Design Inside and Out: A Look at Champion International Corp., through May 23, ITC Center, New York City. Three decades of graphic design work produced for and by Champion International will be exhibited. Contact: ITC, 2 Hammarskjold Plaza, New York, NY 10017; (212) 371-0699.

Recycle! Call for Entries Deadline May 24. The seventh annual Herb Lubalin International Student Design Competition will judge entries suitable for use in a recycling campaign. Contact: ITC, 2 Hammarskjold Plaza, New York, NY 10017; (212) 371-0699.

MFA Illustration Exhibit May 27 through June 7, Visual Arts Museum, New York City. Under the direction of Marshall Arisman, illustrators in the two-year SVA Masters Program will exhibit sequential story illustrations. Contact: Visual Arts Museum, School of Visual Arts, 209 East 23 St., New York, NY 10010; (212) 679-7350.

Electronic Comics and Computer Art May 29 through September 14, Cartoon Art Museum, San Francisco. The show will focus on computer techniques used for animation. Contact: Cartoon Art Museum, 665 Third St., San Francisco, CA 94107; (415) 546-9481.

Envision 17 May 30 through June 2, Sacramento Community Center, Sacramento, Calif. The conference, titled "Under the Influence," will feature speakers including designer Charles Spencer Anderson, Industrial Light and Magic producers Thomas Kennedy and Clint Goldman, environmental designer Lance Wyman, and photographer Terry Heffernan, to cite a few. Contact: ADAC, 279124th St., Sacramento, CA 95818; (916) 731-8802.

Kanzaki Golden Cask: Call for Entries Deadline May 31. Creative design entries printed on Kanzaki Golden Cask paper, for posters, catalogs, annual reports and brochures may be submitted. Contact: Kanzaki Paper Mfg. Co. Ltd., Cerritos Town Center, No. 480, 12750 Center Court Dr., Cerritos, CA 90701; (213) 924-2438.

Electronic Directions Through May 31, Wheeler Hawkins Co., New York City. Hands-on courses using the IBM PC, PS/2, Macintosh and NeXT computer systems for page layout, illustration and word processing. Contact: Wheeler Hawkins, 23 East 4th St., New York, NY 10003; (212) 533-9651.

JUNE

Computer Graphics for Design June 3-5, Grand Hyatt, New York City. How-to sessions on illustration and electronic photography, desktop color production, options for design links to prepress, legal implications of electronic design, color calibration and balancing traditional with new technology. Contact: The Center for Computer Graphics for Design, 45 Stephenson Terrace, Briarcliff Manor, NY 10510; (914) 741-2850.

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Circle 33 on Information Card

Design in Nature June 3-7, Duke University, Durham, N.C. Seminars, demonstrations, panel discussions and workshops on a wide variety of techniques and business aspects of scientific illustration. Contact: Guild of Natural Science Illustrators, P.O. Box 985, Elon College, NC 27244; (919) 584-2753.

Pratt Summer Illustration Series June 3-27, Pratt Institute, Brooklyn, N.Y. Illustrators including Steve Brodner, David FeBland, Mark Hess, Brad Holland, Gerry Gersten, Wilson McLean, Wendell Minor and Jeff Seaver will share their views of the creative illustration and problem-solving process. Contact: Pratt Institute for Professional Studies, Brooklyn, NY 11205; (718) 636-3746.

Seybold Digital World Conference June 4-6, Beverly Hilton Hotel, Beverly Hills, Calif. Conference will include debates and projections on the digital link to the publishing, communications, electronics and entertainment industries. A product and demonstration trade show will run concurrently. Contact: Seybold Seminars, 6922 Wildlife Road, Malibu, CA 90265; (213) 457-5850.

UCDA Regional Conferences June 8 through July 13, various locations. One-day seminars held in five different locations in the U.S., with prominent speakers discussing their design style and regional influences. Speakers and regions include Charles S. Anderson, Minneapolis, Art Chantry, Seattle, and D.J. Stout, Austin, Texas. Contact: UCDA, 2811 Mishawaka Ave., South Bend, IN 46615; (219) 288-8232.

Integrating Design & Marketing June 11, Hyatt Regency, Princeton, N.J. Steven Doyle will speak on corporate design, packaging, advertising and public relations to meet client's needs. Contact: New Jersey Communications, Advertising & Marketing Association, P.O. Box 3405, Princeton, NJ 08543; (908) 788-6007.

Shopping Bag Call for Entries Deadline June 11, 1991. Winners of this shopping bag and gift packaging competition will see their work featured in "Shopping Bag Design 2." Contact: Judi Radice at (415) 673-1930, or send No. 10 SASE to Shopping Bag Design, P.O. Box 26710, San Francisco, CA 94126.

Portfolio Xchange June 12, Pacific Design Center, Los Angeles. Learn how to present portfolios and make important business contacts. Contact: The Visual Artists Association, 2550 Beverly Boulevard, Los Angeles, CA 90057; (213) 388-0477.

Bare Bones June 16-21, Aspen, Colo. Conference will explore ways for designers to maintain creative vitality during recession and with growing environmental concerns. Contact: IDCA, P.O. Box 664, Aspen, CO 81612; (303) 925-2257.

Visual Studies Institute for Teachers June 23-30, Phillips Academy, Andover, Mass. One-week mini-courses offered for teachers in the visual arts field including curriculum development, photography/darkroom techniques, how to interpret visual information and how to make a transition from two-dimensional media to three-dimensional design projects. Contact: Pratt Institute, Brooklyn, NY 11205; (718) 636-3416.

Hopper International Design Competition Deadline for entries, August 28. Business collateral and letterhead designs printed on specific brands of Hopper papers are eligible. Contact: Kudos Awards Coordinator, A.B. Isacson Associates, 545 Eighth Avenue, 23rd Floor, New York, NY 10018; (212) 868-2727.

DGEF Seminars and Workshops Intensive two- to five-day courses beginning in May and June, including Typography Design, Graphic Design for Desktop Publishers, Electronic Prepress, Newsletter Design, Advanced Illustration and Design, Airbrush Techniques, and Production Methods. Contact: Dynamic Graphics Educational Foundation, 6000 N. Forest Park Dr., Peoria, IL 61614-3592; (309) 688-8866. ■

Send your news releases announcing future events, allowing at least two months lead time, to: Calendar, Step-By-Step Graphics, *6000 N. Forest Park Drive, Peoria, IL 61614.*

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GCR: Myth, Magic or Miracle?

Production pros share their views and practical experiences with prepress and print technology issues.

By Daniel Dejan and Kurt Klein

Most printers will agree that the most difficult colors to control on press are neutral tones and grays built with the three process colors—cyan, magenta and yellow. Because neutrals are a near equal balance of the three process colors, when any one is out of balance or out of register, the hue will change, in many cases, rather drastically. For this reason many printers believe that if they can produce grays by eliminating as much of the three process colors as possible—and replacing them with black ink—these shades and tones are easier to print and keep in balance.

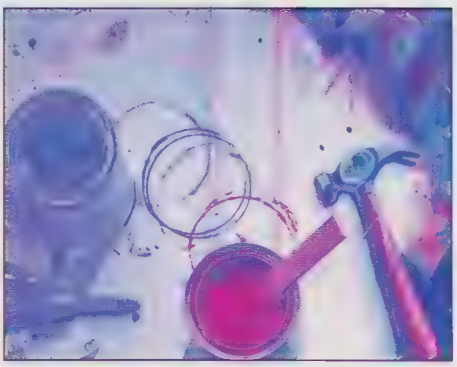
This technique is known as gray component replacement (GCR), and it dates back to the days of letterpress printing and conventional process camera separations.

When it was re-introduced to electronic (scanner) color separations in the mid-80s, it came bearing many promises and benefits. It also came bearing many names: achromatic, gray stabilization, PIR, CCR, ICR, and "K color." In a nutshell, these names represent a process that uses the black "printer" for the neutral gray (or achromatic portion) of any color, instead of a mixture of the chromatic colors (yellow, magenta and cyan).

Peter Brehm, vice president of print technologies for the Graphic Communications Association, explains. "The two predominant color inks used in the image determine the hue, or color, of the overprint, while the least dominant third ink primarily darkens the color to give the image shape. This overprint of varying dot areas of cyan, magenta and yellow produces a specific gray component that can be replaced with black ink [in increments from 10 percent to 100 percent]. Thus, a 60 percent GCR separation removes 60 percent of this gray component and compensates equally by printing black ink."

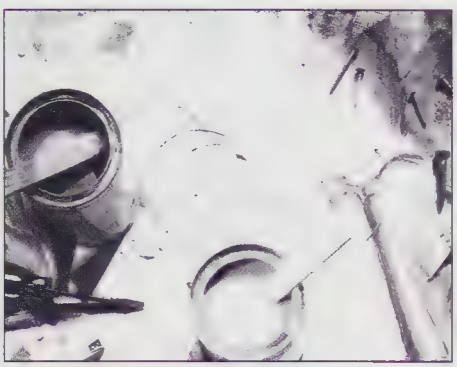
Advocates of GCR tout these benefits: Better color consistency throughout a print

Conventional Yellow/Magenta



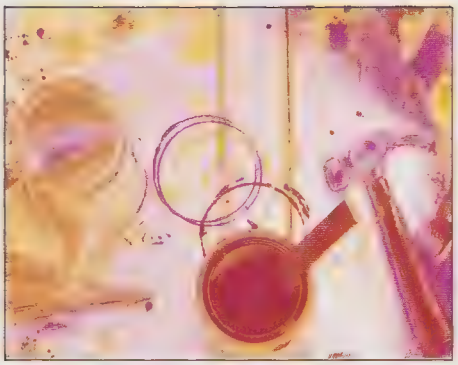
Magenta/Cyan

Yellow/Magenta/Cyan

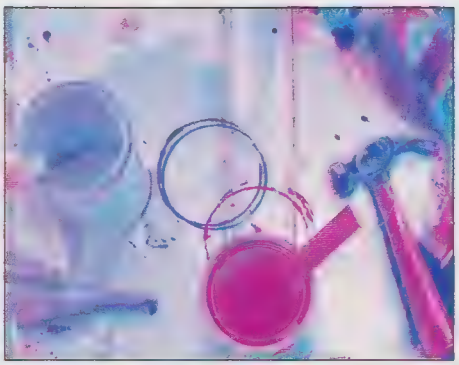


Black

Photo by Wendy Braun (See feature article on page 88)



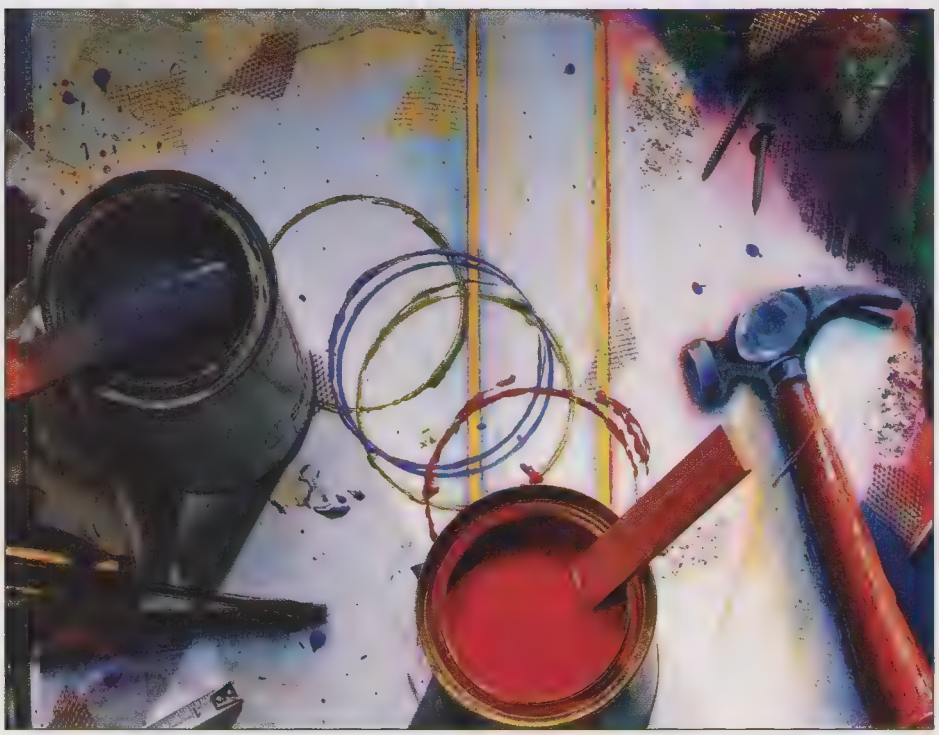
60% GCR Yellow/Magenta



Magenta/Cyan

Yellow/Magenta/Cyan

Black



run; quicker make-readies, color matching and, therefore, press checks; stabilization of gray balance and neutral tones; higher ink densities on current paper stock improving ink gloss with a more saturated look; or lower ink densities, with corresponding less show-through on lighter paper stocks.

The potential for improved quality, time savings and cost savings with this process is alluring. Yet there is still controversy regarding the appropriate use of GCR. And designers, art directors and production managers usually fall into differing camps, as do the two authors of this column.

KK (Kurt Klein) I have yet to be sold on GCR, even after 25 years in print production. For a long time I kept getting all this material from various sources touting GCR and the literature would say that GCR is great for this and terrific for that, but none of it *looked* good. If it was, say a generic kind of scene that only required "pleasing" color, it did not bother me that much. Who is to say how green the grass was or how blue the sky was on that particular day. But in side-by-side examples of the same photo made with conventional separations and with GCR, the conventional one always looked better to me. I appreciate the difficulty of keeping four-color grays in balance throughout a press run but if the subject matter is made up of warm grays I think substituting black for the three process colors makes it look awful. I just don't think it produces rich, beautiful colors.

DD (Daniel Dejan) I've had extremely good luck with GCR. I agree with you that certain subject matter lends itself more to the use

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GCR In Action Compare the conventional separations (opposite page) with their GCR (gray component replacement) counterparts on this page. A variety of GCR percentages can be specified at the separation stage, but in this case *Step-By-Step's* printers recommended 60 percent because they consider it to be the best starting point for minimizing in-line press problems when running their GCR seps with conventional ones. This 60 percent GCR separation removes 60 percent of the image's gray component—grays produced by the overprinting of varying dot areas of cyan, magenta and yellow—and compensates equally by printing black ink.

of GCR than others. Pastels, for example, don't look good using it. If you run catalog work or other long-run jobs, though, this is a wonderful technique to use. I admit that I have had to do a lot of experimentation to get the results that I wanted but I wouldn't think of running a job without it.

KK We are certainly at odds on this. You use it on everything and I haven't used it at all yet. To see if I was missing something on GCR, I consulted with Heinz Weber, of Heinz Weber, Inc., our premier source for color separations in Los Angeles, as well as Frank Woods of Woods Lithographics, Phoenix, Ariz., who does beautiful Ultradot printing in screens up to 500 line. Heinz' comment was, "When clients request that their separations use GCR, I try to talk them out of it. For one thing you will never get correct skin tones. The warm, pleasing hues that come from process colors can never be replaced by the harsh cold shades of gray that are the result of just black ink. The skin tones look ashen and pasty." Frank Woods, at one point, would not let it into his shop. He does now but only in very specific instances where he does not feel the subject will be hurt by it.

When discussing GCR with Ron Shook, head of the color department at Graphic Arts Center, he pointed out that in addition to the loss of warm, rich color you will also experience problems with tonal separation in shadow areas. This was really evident in a series of tests Ron did for an image that had a shade of dark brown adjacent to a darker brown. When the black replaces most of the process colors, there is not much difference between the two browns, resulting in very poor tonal separation and loss of detail. Ron pointed out that this is a particularly critical problem because the proofs will generally have better definition than can be achieved on press.

DD I feel that GCR is ready-made for product photography reproduction. Especially hard-to-print textures such as wood, highly-polished metals, even textiles. But we recently got some stunning results on a food brochure with red meats, green salads, soups and chocolates. I have also reproduced good flesh tones—though, again, it has taken quite a bit of experimentation. I have worked with the same separator for nearly 10 years, Gary Mordhorst, of Accu-Color Plus. Over the years, he and I have been through Crosfield/MagnaScan, Hell, Scitex and back to Crosfield and each time we had to start over again to get the results that we wanted. It is especially difficult to ascertain the percentage of GCR to use. It changes from one scanner manufacturer to another. As a rule, we always start with 60 percent GCR, and based on the subject matter, add or subtract as necessary.

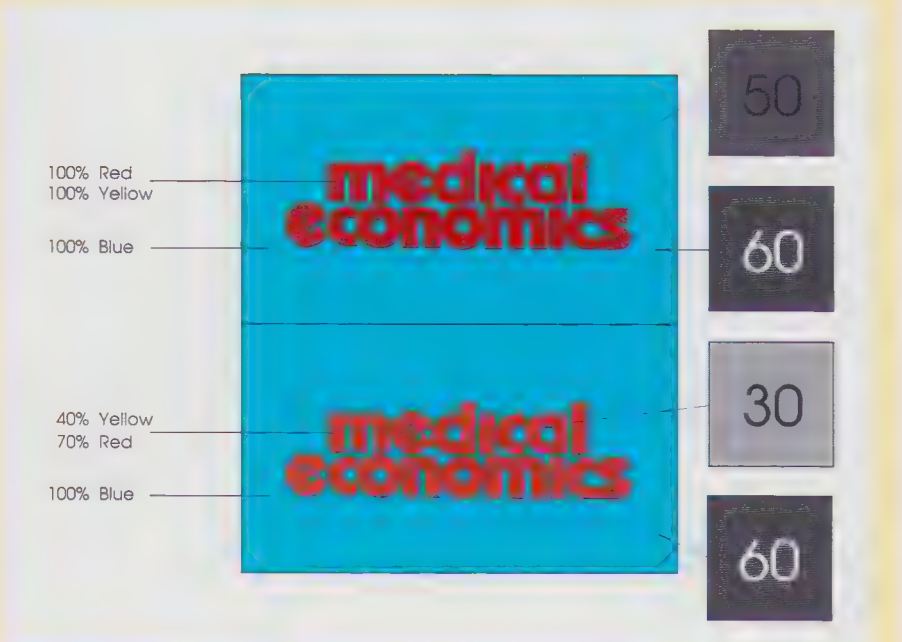
KK I'm surprised that you mention food because that always has been an area of particular concern for those trying to get "critical" color as opposed to "pleasing" color. I could see using GCR for the kind of fliers one sees from grocery store chains, but it would scare the daylights out of me to try it on an annual report for a high-end restaurant/hotel chain. Also, since you have taken so much ink out of the process color, you will never get the density, the saturation, that most designers and art directors love. So I really question this supposed advantage of GCR, that it can improve ink gloss and provide a more saturated look.

DD That is one of the areas where my experimentation has paid off. I've experimented not only with the percentage of GCR to use but also the UCA (under-color addition) as the scans were being made. With UCA, I make sure I specify enough of the process

'THINK GRAY' PRODUCTION RETAKE

The "Contrast, Not Color" sidebar in the "Designer's Guide to Using Color" (Vol. 7, No. 2, p. 119) was a good lesson in best-laid printing plans gone astray. The point of the "Think Gray" illustration shown there was to demonstrate how to visualize hues in terms of gray values. (Gray values in type should be at least 30 percent apart to be successful.) The first example showed type that had too much contrast. The second was to have illustrated corrected, more legible hues.

Due to red gain on press, however, the second example was no more readable than the first. John Newcomb, author of the article, has lowered the amount of red in the illustration at right in order to produce the effect he had originally intended. "With all of the variables in printing and engraving, colors don't always turn out how you expect. No method of prediction is infallible, but you should try to get it right the first time," he says, adding, "The proof should be the last resort."



colors under the black so I don't have to run the black as high—yet I still get a very dense, very rich, deep, high-gloss black. This also ensures that I can run a heavy black coverage piece or run in-line within a national publication and get good, predictable results. I have learned to always notify my printer or the publication printer that my piece has been separated using GCR and UCA as well. Without both used in appropriate combination, I agree that the piece will either plug up or look washed out.

KK Even though I haven't verified this, I think a lot of the washed-out, looking advertisements in magazines today are a direct result of publication printers using GCR. To get a good comparison between GCR and standard separations, you only have to look at the density readings that are specified for SWOP (Specification Web Offset Publications) and those used for high quality reproduction. The SWOP standards call for a maximum density of 300 percent, providing one color is a solid. Heinz told me that they produce film for top printers around the country with maximum densities of up to 360 percent. Ron Shook concurred that separations at Graphic Arts Center are often in the 360 to 370 density range. That is where you get the beautiful, rich, glossy reproductions—color that wants to slide off the page!

DD I find density readings can be very deceiving when using GCR. All too often in routine separations, when densities get very high, there is a corresponding loss of shadow detail and muddiness, due to excessive dot gain problems in the color builds. With GCR and appropriate levels of UCA I found that I can punch up the shadow details and avoid the muddiness by not adding more of the other process colors. And I don't have to play around for a long time during the press check balancing the other process colors.

I have also found that ink sequence is very important, not only for trapping but if you are using high percentages of UCA. You want your printer to put black down last so that it sits on top of the other colors and not only deepens the black but glosses it up. More importantly, once I have achieved the colors I want with GCR, I know that they will remain more consistent during the course of a press run than with conventional separations because of the lack of trapping problems.

KK Sure, GCR does have its place. But I think that the determining factor lies in the area of all-around quality. Good paper, good separations and a good printer do not require, or benefit from, GCR. If I was at a premium printer with a high-budget project and the pressmen were having ink trapping problems, I would be back at my hotel room watching TV real quick until they sorted out their problems. On the other hand I could see using GCR for an ad that was going to run in eight national magazines that are printed on publication-grade paper with millions of impressions. Honestly, I think GCR is fine for SWOP printing. That is, if you are running on lower grades of paper with a bunch of printers and you will not be able to press check. But I would never use it for premium catalogs, annual reports and printing of that nature. In my mind it is simply not a high-quality method of four-color reproduction.

DD You are right, on lesser grade stocks the results are very convincing. I recently printed a tabloid on a No. 4 free (of groundwood) publication stock. I also produced as many as 50 brochures and two large-run catalogs (500,000 units) using a very blue-white No. 2 grade web enamel. And we won quite a few awards from the print and design industry for these pieces, which tells me that the industry sees the printing and the use of GCR as up to industry-wide competitive levels. I have only run a few ads per year and I used GCR in those instances for the very reasons you mentioned.

KK Another thing that would concern me is having a printer specify GCR to save ink costs, makeready time and spoilage in order to come in with a lower bid. I had not realized that process color inks were that much more expensive than black but it is always mentioned as one of the main advantages in using GCR. It is terribly competitive out there and this factor could make the difference between winning and losing a bid. Depending on the piece, though, the real loser could be the client.

DD If you break down the costs of running a job, paper is usually the highest percentage of the cost. Labor, make-ready cost and actual press time are the next highest costs. Ink is actually relatively low, somewhere between two to five percent of the cost of a job. If the job was a very long run—hundreds of thousands or millions of impressions—the cost of ink could be a factor. But for the majority of commercial work I doubt that ink savings would be the reason to use GCR. In fact, on a low to medium ink coverage GCR print project, you could actually go to a lighter weight stock and save more money.

KK Here's how I would wrap up my position: If you have a low-budget piece and are forced into a situation of having to save as much money as possible with as little sacrifice in quality as necessary, and/or you are printing on a lower grade of stock, and/or you are not able to make the press check, and/or you are not sure about the printer you are using, then you are in a good position to use GCR. I grant you, your mention of UCA is enlightening. It appears to be an excellent way to overcome the shortcomings of GCR that have always turned me off. If any of the designers I work with ever abandon the formula of six colors on 100 lb. premium paper with days of CEPS retouching and the demand to work with only one of three printers in the country, I may very well give GCR a try. I rate it, "OK with corrections. Need another proof."

DD GCR does require experimentation and a good separator with experience in both GCR and UCA to get great results. But it will save make-ready and press check time with less in-line color balance problems. You can get rich, saturated results while printing lower densities, avoiding dot gain problems (with no loss of shadow detail), have greater consistency during the press run and in certain cases run on a lighter stock of paper, saving you money. I will rate it, "OK to run." ■

Kurt Klein has worked with top industry designers for more than 25 years as a production manager, in addition to a five year stint as advertising and production manager for Communication Arts. *He is currently national representative, client support services for Graphic Arts Center, a Portland-based multi-service printing company, and he is a frequent speaker and lecturer, as well as an instructor for Dynamic Graphics Educational Foundation (DGEF).*

Daniel Dejan is principal of Dejan International, and former Senior Manager of Design and Production for Baxter HealthCare Corporation, HealthCare Communications Group. Over the past 25 years he has held art/design/creative director positions with agencies in Paris and Chicago in addition to his work as a graphic arts speaker for a variety of organizations, including DGEF.

LOOKING AHEAD

A sampling of upcoming articles:

McRAY MAGLEBY MEETS AESOP

BYU's McRay Magleby demonstrates the design principles he uses for his popular on-campus posters (this one features an Aesop fable) as well as how he creates subtle screen-printed color and tonal effects by anticipating how the colors will interplay with each other.

ELECTRONIC POSTER DESIGN

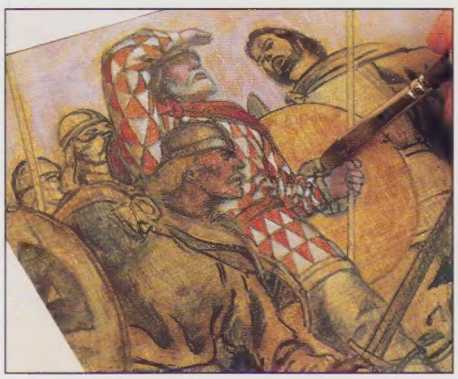
Designer/illustrator Javier Romero uses Adobe Illustrator's blend tool to create stunning airbrush effects in a series of Olympic posters for CBS. Also learn how Romero, who switched from traditional to electronic tools, outfits his new studio and archives his files.

INDUSTRIAL PAPER DESIGN

(Look for a special chipboard insert!)

Sayles Graphic Design shows how industrial papers like corrugated cardboard, chipboard and kraft paper are economical, recycled and a "natural" background for certain graphics as it designs a "down under" promotional campaign for an insurance company.

BEOWULF IN GOUACHE



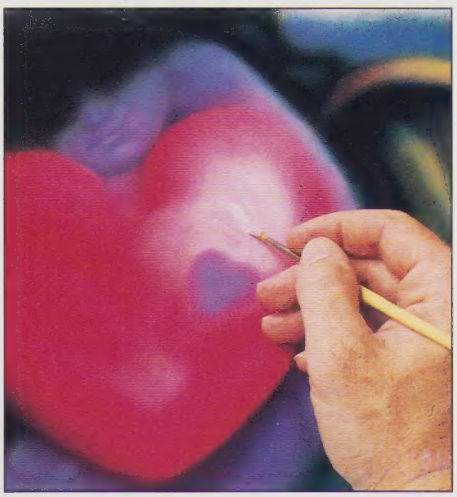
Illustrator John Rush recreates this medieval tale of warriors and dragons using a gouache technique that achieves the appearance of oil. He also formats the book's layout in addition to illustrating a drop cap and decorative page border.

LAUNCHING A 3-D AD CAMPAIGN

Veteran art director Tony Zules dreams up a dimensional compass as the primary image for the advertising launch of a new drug, then relies on the expertise of modelmaker Mark Yurkiw and photographer Irv Bart to make it a reality.

ACHIEVING TONAL VALUES IN OIL

While limiting his palette to about three or four colors, Hayes Henderson demonstrates how he achieves a symphony of tonal values through rigorous brushwork and a subtractive painting process in a calendar illustration for a North Carolina publisher.



ALSO TO COME:

–The Methods of Master Earl Horter

–Delve into the controversy over whether soy and other vegetable oil-based inks are as environmentally-friendly as some say they are.

–Plus more Shortcuts, Freelancing and profitable Career Tips.

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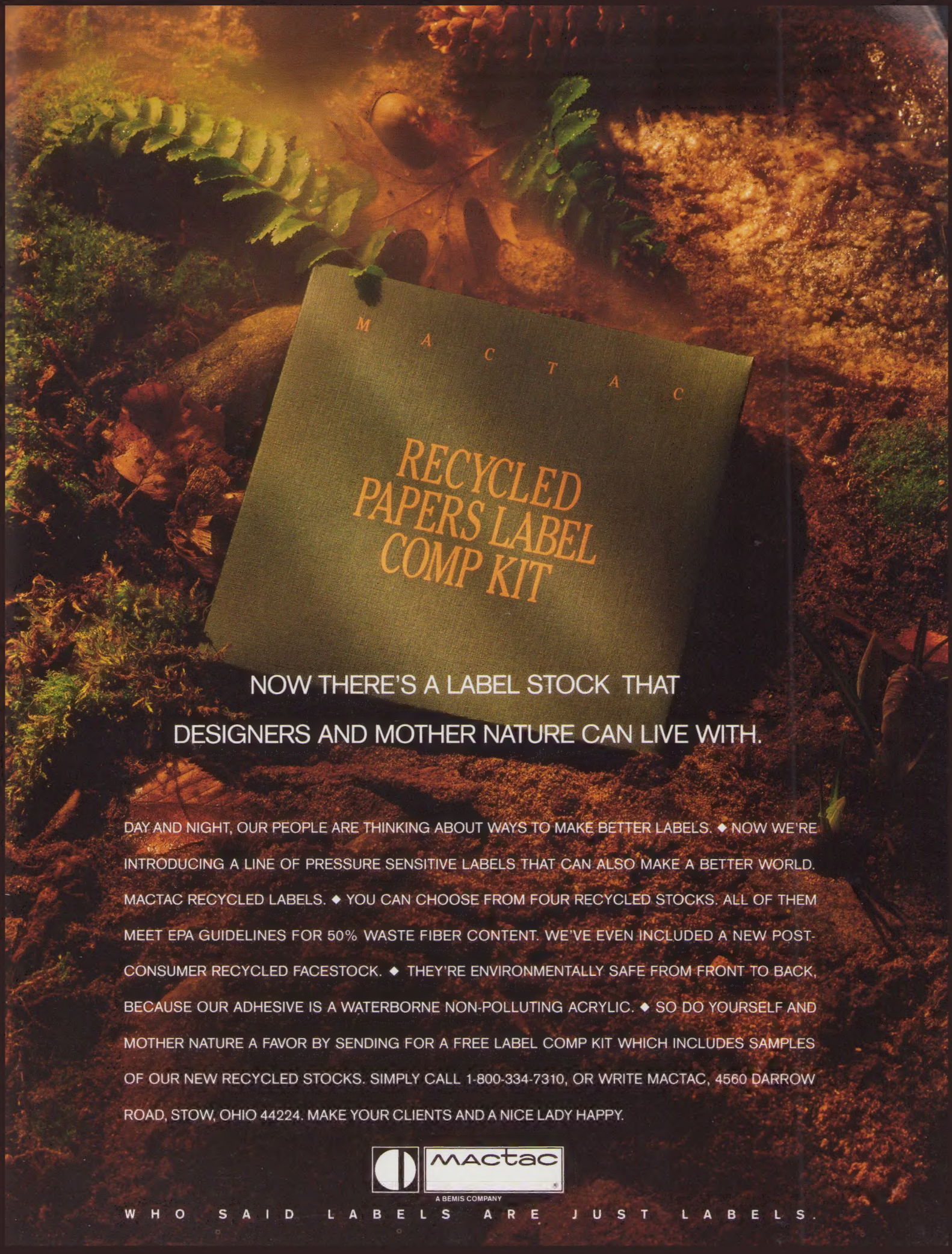

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